

# Che Inland Orinter

JANUARY, 1933

## Thousands of Printers ARE DOING IT.

Regularly, once each year, usually in the January issues of the printing trades papers, we broadcast this message to the many printers of the United States and of Canada:

#### "You can make your composition pay a profit

Reduce the working force in your Composing Room to the smallest number of employees necessary to produce your steady, every-day composition requirements, and send the balance of your work to a reliable Trade Composition Plant.

Thousands of printers in the United States and Canada are demonstrating the soundness of this method of composing room operation. They are making money for themselves as well as giving better service to buyers of printing. There is a trade compositor near you.

## More Profitable Composition in 1933

This is a contribution offered by the Ludlow to your 1933 operating statement. . . With the Ludlow, you can set your job and display composition in less time and at less expense. Ludlow users know this. . . Investigate this likely source of added profit—a system that is being adopted by more and more commercial printers every year. . . Let us demonstrate the facts by setting for you one or more typical pieces of your own copy.

Ludlow equipment can very often be paid for out of its own operating economies.

#### Ludlow Typograph Company

2032 Clybourn Avenue + + + Chicago, Illinois

SET IN KARNAK MEDIUM

The ELROD provides ample supply of the finest strip material—leads, slugs, rules, and base—at minimum operating expense.





#### Do Your Floors Retard Production?

O YOUR floors stand up under the heavy weight and vibration of printing presses or the constant trucking of forms and paper stock?

Listed below are a few of the many large printing houses who have chosen Kreolite Wood Block Floors for their plants:

Kreolite Wood Blocks are laid end-grain up. The patented grooves in each block are filled with Kreolite Pitch. The entire floor is thus bound into a solid, tough, resilient unit of marvelous strength and toughness. The surface is smooth, warm, sanitary, easy on the worker's feet and almost impervious to wear.

Send us your floor problem. Our Floor Engineers will study your needs and make recommendations without the slightest cost or obligation to you.

#### THE JENNISON-WRIGHT COMPANY, Toledo, Ohio

Branches in All Large Cities

Kreolite Floors Can Be Laid Without Interrupting Production



Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.



SYMBOLIC of the undeviating dependability of Northwest Paper Products is the legendary figure of law and order represented by the old time Northwest "Mountie." This colorful character of pioneer days stood for the utmost in dependability and loyalty...today as the symbol of The Northwest Paper Company, he still symbolizes these same fine qualities in the products of this Company.

To continue to make the finest in paper, grade for grade, is our self-imposed obligation...our unrelenting creed. Do you wonder then that KLO-KAY Printing Papers and NOR-TEX Utility Papers have won, and will continue to hold, fast friendships wherever paper values are recognized?

THE NORTHWEST PAPER COMPANY CLOQUET, MINN.

NORTHWEST Pedigreed
Papers

KLO KAY Printing and Offset Papers

NORTEX Envelope and Utility Papers

Copyright, 1932, by The Northwest Paper Company.



#### Blaw-Knox finds Buckeye Cover superior to many stocks that are far more costly

The name of Pittsburgh stands throughout the world for steel and steel's contribution to human progress.

Buckeye Cover has carried the story of steel from Pittsburgh to every corner of America and to the remotest outposts of civilization. Buckeye Cover is in the world of paper what steel is amongst metals . . . rugged, enduring, beautiful.

What a great Pittsburgh steel fabricator thinks of Buckeye Cover is told in this letter.

THE BECKETT PAPER COMPANY Hamilton, Ohio.

GENTLEMEN: — I have been using Buckeye cover more years than I can recall. I have always found the stock absolutely reliable in all ways and of a grade making it comparable to any cover stock sold at a much higher price. In fact it is superior to some which are far more costly.

Buckeye has been my first and only choice on a great many printing jobs because of the complete range of colors and the numerous finishes from which a selection can be made for every need. I have found the cover easy to print, easy to emboss and of sufficient toughness to make it stand up under hard usage.

Yours very truly, BLAW-KNOX COMPANY D. CLINTON GROVE, Adv. Mgr.

Once tried, Buckeye Cover will also be your first and

only choice. Have you a sample book?

Offset

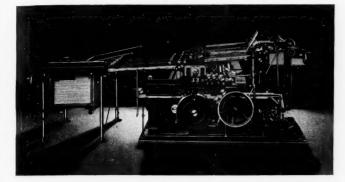


#### Famous Papers

**Buckeye Cover Buckeye Custom Cover** Buckeye Text Beckett Cover Beckett Text Beckett Plater Finish

THE BECKETT PAPER COMPANY, Makers of Good Paper in Hamilton, Ohio, since 1848

## Save Waste—Install



## No. I Kelly Automatics

• An unusual letter from the United Publishing Company, Washington, D. C., for the consideration of pressroom executives. • The No. 1 Kelly Automatic is here given a high perfection mark for quality of performance, and the absence of production wastes is especially stressed. • It is not what you put into a press, but what you get out of it; not what is paid, but what is repaid, that is the true measure of value. • Taking a chance with an old-fashioned new machine, or a used one that is

approaching the obsolescent stage, because they are cheap, is never economical. You must pay in the end for such a policy and in addition sustain losses that cannot be recovered. It is time to revamp the backward pressrooms. Get a comprehensive line on the Kelly Automatic group. Kellys are service presses in the fullest sense. They will care for your pressroom requirements and the cost records will be pleasing.

• Kelly Presses are sold and serviced by

## A M E R I C A N Type Founders Company

Sold also by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; CAMCO [MACHINERY] LIMITED, London, England; NATIONAL PAPER AND TYPE CO., Central and South America, Mexico, Cuba. Porto Rico and West Indies.

#### UNITED PUBLISHING COMPANY

PRINTERS • PUBLISHERS • ENGRAVERS

SEVEN SEVENTEEN SIXTH STREET
WASHINGTON. D. C.

October 8, 1932.

American Type Founders Company, 1224 H Street, N. W., Washington, D. C.

Gentlemen:

We think you, personally, and the Kelly Press Division of the American Type Founders Company, would be interested to share with us the pleasure derived from a recent operation on one of our No.1 Kelly Presses. The facts we here give.

Running four color process on page four of a cover for a 9x12 program, we had the pleasure and satisfaction of making a run of 4500 copies through the press four times on process, and on each of the four runs we had no stops incident to the feeding; in other words, no waste.

On another of our No.1 Kellys we recently completed a 40,000 cover run, running four colors with stops that we would consider absolutely negligible.

In both of these instances we were running 100 lb. coated stock. The above are only specific instances of satisfaction which we derive at all times from both sizes of Kellys which we operate, that is the B size and the No.1.

More sales to you of these most wonderful machines, and with best wishes, we are

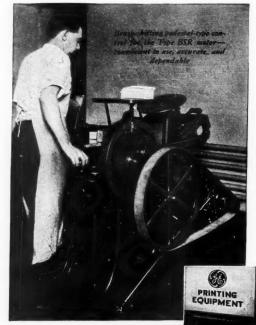
Very truly yours,
UNITED PUBLISHING COMPANY.
C. X. BRANDS,
Superintendent.

## If Your Power Service Is Single-Phase

#### Here's what the G-E TYPE BSR MOTOR will do for your job presses

ENERAL ELECTRIC'S Type BSR J single-phase brush-shifting motor has a wide speed range even at light load; it enables you to obtain exactly the speed you require for the particular job, when running light or when speeding up production. Its speed control over this range is obtained by shifting the brushes; thus it will help you economize. Its control is simplicity itself: a dependable, pedestal-mounted controller which, by means of a calibrated dial, gives ready indication of speed and permits you to save time and material when resetting for register work. This motor may also be governed where desired by a simple, reliable foot-type controller. Either type may be placed withinconvenient reach of the operator.

Information about the many features and advantages of Type BSR motors and control is available through a G-E office near you; or address General Electric Company, Schenectady, N. Y. Sales and engineering service in principal cities.



All the facilities of General Electric swing and the facilities of General Electric swing into action to give you the best when you open the door of the G-E Printing Equipment Section. Proved engineering service; sound equipment values; motor and control of the door of the G-E Printing Service. equipment from one manufacturer; service shops, warehouses, and sales offices from coast to coast—all are represented there, ready to serve. Whatever type of press you have, whether you operate on a-c. or d-c. power, General Electric can supply you with dependable electric equipment.



Brush-shifting foot-type control for the Type BSR - simple,

GENERAL 25



LECTRIC

Beautiful to the eye and to the touch,

The fine design of a letterhead, the careful typography of a booklet, the expensive illustration of an advertising folder, all demand a beautiful paper • Beauty in color, either the white or one of the many sparkling colors in which fine bonds are made today. Beauty in texture which is exclusively given by rag fibres pains-

FOX RIVER
rag content bonds
are prestige papers

takingly manufactured and carefully loft dried • Beauty in press performance so that the printer and lithographer may have no handicap • • Examine any of the Fox River papers from the standpoint of beauty, in color, texture and performance. You will be pleased. That is why this fifty year old mill has grown to be one of the world's largest manufacturers of rag content bond papers. A portfolio containing

a variety of attractive letterheads and sample sheets of any of the Fox River papers will be promptly sent you on request.

THE EIGHT
ESSENTIALS WHEREIN
FOX RIVER PAPERS EXCEL

CLEAN as skill and knowledge and special machinery can make them.

STRONG - pure rag fibres are most enduring known.

UNIFORM because of standard grades and colors, laboratory controlled.

BEAUTIFUL in color, texture, finish.

PRINTABLE because the bulk and the perfect surface never vary.

DEPENDABLE - for 50 years made by one of the world's largest rag bond mills.

CONVENIENT—amply stocked by the leading paper merchants in 63 cities.

ECONOMICAL in original and in printing costs.

Fox River PAPER COMPANY

APER COMPAN

APPLETON, WISCONSIN

Originators of Clean

Papers of Character

PAPERS OF

CHARACTER

PAPERS OF

WALL STREET BOND—A paper everlasting . . .

OLD BADGER BOND—leader of the Big 4 bonds

ENGLISH BOND—the IDEAL bond for lithography

NEW ERA BOND—the outstanding all-purpose paper

RIGHT OF WAY BOND—an excellent low cost paper OLD BADGER LEDGER—for your permanent records CREDIT LEDGER—strong, enduring, economical BATTLESHIP LEDGER—the great value in its class

## WEISS ROMAN



### A traditional letter of modern usefulness

To the advertiser who seeks the appropriate medium to carry his message to the consumer, the Weiss Roman and its auxiliaries, the Bold, Italic and Initial Series as well will prove a most desirable and distinct instrument. While the design emanates from the point of the Roman Inscription letter at its best, the designer has in no way attempted to produce a copy. His efforts have been concentrated to coordinate design, material and purpose of a type face. He has succeeded in producing a letter quite in harmony with the modern trend, beautiful and legible at the same instance, a letter equally distinguished in newsprint and on the smart magazine page, and suitable to a high degree for booklet and book work as well. Its pliancy and adaptability have been tested to the point where we can safely predict that it will soon be counted among the "old standbys" of the designer and printer alike.

#### THE BAUER TYPE FOUNDRY · INC

TWO THIRTY-FIVE EAST FORTY-FIFTH STREET · NEW YORK CITY

Accredited Agents: The Machine Composition Company, Boston, Mass.; Emile Riehl & Sons, Philadelphia, Pa.; Turner Type Founders Company, Cleveland, Ohio, Detroit, Mich., Chicago, Illinois; Mackenzie & Harris, Inc., San Francisco, Cal.; The J. C. Niner Company, Baltimore, Md.; James H. Holt, Inc., Memphis, Tennessee; C. I. Johnson Manufacturing Company, St. Paul, Minn.; Missouri Central Type Foundry, Wichita, Kansas; Charnock Machine Company, Inc., Buffalo, New York

/// —the ornamental note
IN THE PRINTED DRESS

#### OF MERCHANDISE

SLICED



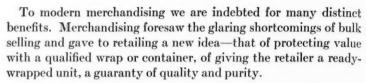
GREATER SALES APPEAL THROUGH EXCEPTIONAL COLOR EFFECTS AND PRACTICAL WORKABILITY

procedure which we call merchandising.

## Me relation of

to

#### CONTAINERS AND WRAPPERS



The next step was to empower that ready-wrapped unit to sell—to give it individuality in put-up, a distinctive appearance representative of its contents. This was accomplished by means of a colorful garb—a printed dress distinguished by good design and color effectively harmonized.

Packaged goods revolutionized the entire routine of selling and quickened the pulse of merchandising. The modern store is a revelation in package sales power. From shelves and counters, living package personalities call to you in persuasive color accents.

Today the character of the package is a vital merchandising factor—only another way of emphasizing the importance of ink because ink is the ornamental note in the printed dress of merchandise—that dress which gives display value, appeal, and individuality to a merchandise put-up.

A successful package is the work of many minds ranging from designer to box-maker. The contribution of each is important, but in the last analysis the appeal to the eye is made by *ink effects*.

Ink is an interesting subject, worth knowing more about, especially in its relation to containers and wrappers. It is judged usually by color beauty, but it has also a practical side. Besides attractiveness, packaged goods demand a hardihood in ink which will resist inside and outside elements, which will also protect the package contents. Permanence to light, resistance to moisture, alkalis, and acids, adaptability to waxed wraps, are qualities which ink must possess to serve modern packaging successfully.

From our informative printed matter devoted to ink and the scope of its service to human needs, you will acquire a greater appreciation of ink values and the qualifications of this organization to simplify your ink problems. Write us on any specific subject. To those interested, our booklet Package Sales Power will be particularly valuable. Our monthly mailing Ink Intelligence will be sent upon request.



#### THE INTERNATIONAL PRINTING INK CORPORATION

75 VARICK STREET NEW YORK CITY

Branches in the following cities: Atlanta, Baltimore, Battle Creek, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Kalamazoo, Kansas City, Los Angeles, Milwaukee, Minneapolis, Nashville, New Orleans, New York City, Philadelphia, Richmond, Rochester, St. Louis, St. Paul, San Francisco



## It Is Not Our Contention That Every Printer Needs A Monotype

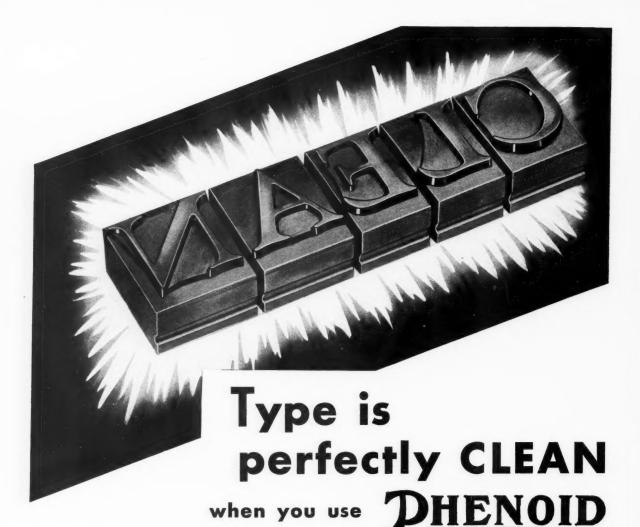
However, the Experience of Many Proves that a Printing Plant Need Not be Large to Make Money Operating One

SINCE 1900 we have been serving the printing industry by manufacturing Monotype Type-Setting, Type-Making and Strip-Material-Making Machines. Almost without exception plants in which a Monotype has been installed have found the advantages of Monotype operation and Monotype typographic material to be sources of better service to clients, resulting in an increase in volume of sales of printing and in greater profits. Some of the best-known and most successful printers are among those who began their use of the Monotype with a single machine equipment, often installed in doubt and in hesitancy. They have grown and prospered, their success being conclusive proof that there is a

profitable market for diversified printing of the good quality produced in plants operating Monotypes for typesetting and type-making. Many other printers can very materially improve their capacity for service and better their opportunities to make money by installing the particular Monotype equipment best adapted to their work. Regardless of the size of their plants, we urge on printers the importance of investigating the Monotype System as applied to their own service and production problems, and to make a comparison of Monotype advantages with existing methods. Write for full and complete information concerning the Monotype System and how it can be used to advantage in your plant.

#### Lanston Monotype Machine Company

Monotype Building, 24th at Locust Street, Philadelphia, Pa.





Printers who are constantly striving for perfection want perfectly clean type—type that ensures flawless presswork.

TRADE MARK

And they get it with Phenoid.

Phenoid cleans even hard caked ink from type in a jiffy—leaves the type like new.

There can be no danger of staining when you use Phenoid—for there is not a particle of oil in it.

Dries three times as fast as Benzine, twice as fast as Benzol. You can use a form immediately after cleaning with Phenoid; no waiting to dry.

Yes, Phenoid is *powerful*—but it is also *safe*. Absolutely free of acid, alkali, abrasive or water. Cannot harm metal, wood, fabrics or the hands.

Free Sample. If you have never used Phenoid, mail coupon for free sample, or order some from your regular source of supply.

1	
ı	CHALMERS CHEMICAL COMPANY, 123 Chestnut Street, Newark, N. J.
1	Gentlemen: Please send me entirely free of charge a generous sample can of Phenoid Instantaneous Type Cleaner.
1	can of Friendid Instantaneous Type Cleaner.

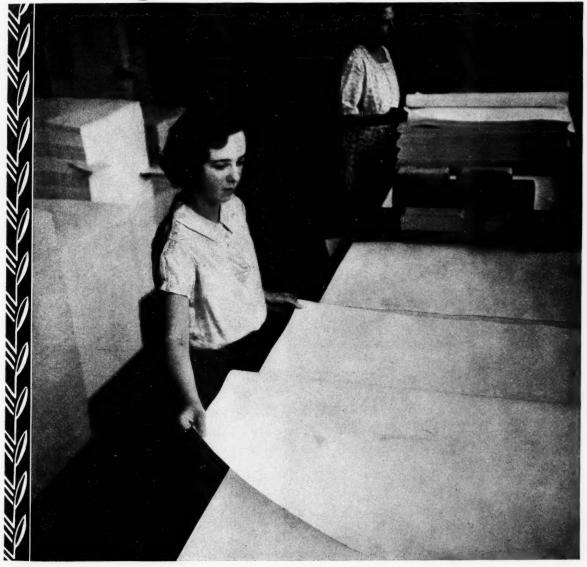
Name.

Addres

I. P.-1.33

in





#### SUPERIORITY of Lancaster Bond The

There is no mechanical process that can take the If your letterhead is printed on this "Aristocrat place of hand sorting of Lancaster Bond, a 100% of Bonds" you have the satisfaction of knowing all white rag paper. Each sheet is inspected care- that the sheet of bond upon which your letterfully for minor imperfections and any not meet- head appears is free from flaws. It has passed ing the rigid standards set are cast aside . . . through the hand sorting process pictured above.

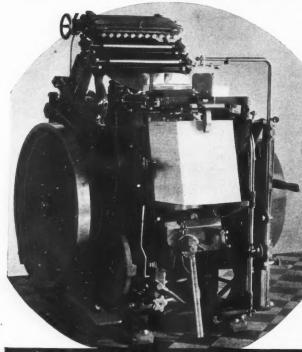
tion with this new C & P handwheel method of accurate impression control.

At the same time you turn out better work. With these handwheels and indicators it is always easy, regardless of weight of form, to keep form and platen in exact alignment ... thus more readily preventing slurs that come from inaccurate impression adjustment.

This impression control is patented; it can be had on no other automatic job press. It is only one of many time-saving, money-making features you find in



#### THE NEW C&P 10×15 CRAFTSMAN PRESS WITH RICE AUTOMATIC FEEDER



Careful studies show that this press handles threefourths of the jobs coming into the average plant. With its solid impression, full, even ink distribution and accurate register, it turns out, at larger profit to you, many halftone and color jobs you would otherwise run on more expensive presses at higher hour costs.

It handles envelopes, odd shapes and any stock from onion skin to heavy board. It gives high speed production up to 3500 impressions per hour, yet it is the only automatic press you can hand feed on short runs without taking apart the feeder mechanism.

This press in your plant gives you definite advantages over today's competition, for with it you can handle many jobs at a profit you might otherwise take at a loss to hold your trade. See it demonstrated at your C & P dealer's showroom; write for bulletin, specifications and low price, in line with today's conditions, made possible only through the complete press-building facilities of one of the industry's oldest manufacturers.

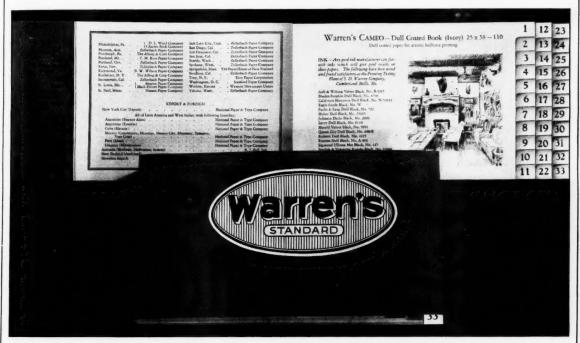
THE CHANDLER & PRICE COMPANY, CLEVELAND, OHIO Builders of Printing Machinery for Nearly Fifty Years

PR N D PAPER CUTTERS

#### The

#### **NEW WARREN PAPERS**

in compact form



#### A NEW WARREN BLUE BOOK

This new Warren Blue Book carries sample sheets of all the substance weights and colors of each standard grade of paper manufactured by the S. D. Warren Company, with complete listings of the items regularly carried in stock at Cumberland Mills. If you have not received your copy, get in touch with your Warren Paper Merchant.

\*

S. D. WARREN COMPANY, 89 BROAD STREET, BOSTON, MASSACHUSETTS





#### Badger Papers American Made

All Badger Papers are made entirely by American labor — entirely from raw materials grown and produced in the United States, from the pulpwood log to the finished product.

Promote American prosperity and create jobs for Americans by demanding guaranteed 100% American made products. YOUR profit on sulphite bond jobs can be *made* or *lost* in your pressroom. The way the stock handles on automatic feed presses determines the production speed you get — and that, of course, fixes your cost.

Although the price of Ta-Non-Ka Bond is lower than any other good grade of watermarked sulphite — the real measuring-stick of its profit-producing value is portrayed in such production figures as shown above.

"Ta-Non-Ka Bond is the fastest-running sulphite I have ever used," wrote the printer who furnished these cost figures. "It is a clean sheet, lies flat, is free from wavy edges and prints exceptionally well."

Try Ta-Non-Ka yourself! It will save you money in both purchase cost and production cost, enabling you to offer a better value to your customers. Write today for new sample book.

BADGER PAPER MILLS, INC., Peshtigo, Wisconsin

TA-NON-KA Distributors are located in principal cities throughout the United States.





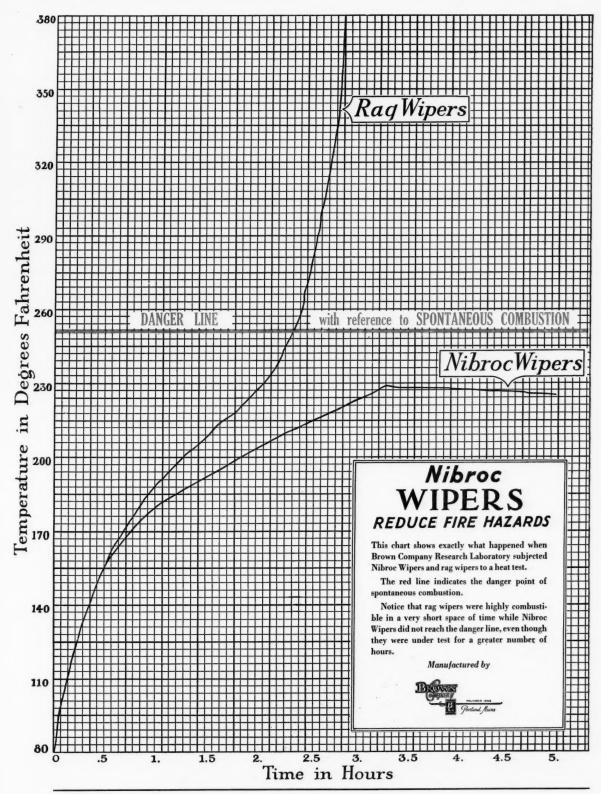
Ta-Non-Ka Bond comes in white and ten pleasingly toned colors. Standard weights and sizes. Also Ta-Non-Ka Mimeo Bond in white and six colors. Write for samples.

PINK REEN



RAY

RUSSETT GOLDENROD



#### Nibroc Wipers Contain



(A Highly Purified Alpha Cellulose)

#### Now you can use COLOR~economically Goes Art Advertising Booklet Covers or Folders . . .

smart, colorful, attractive . . . feature exquisite reproductions of beautiful pictures in six or more colors. No costly art work to pay for, no color plates to make, no colors to run! Art work and Color. hitherto beyond the reach of any save the largest jobs, are now immediately available in large or small quantities . . . all ready to put on your press ... at prices within your reach.

Goes Art Advertising Booklet Covers or Folders are ideal for Booklet or House Organ Covers, Price Lists, Programs, Menus, Advertising Folders, Envelope Stuffers, Bridge Tallies and dozens of other types of promotional matter. Send today for samples. They will mean new business and greater profits for you.



LITHOGRAPHING COMPANY 35 West 61st Street, Chicago, Illinois

### COLORS

on WRAPPERS SOLIDS



#### BRONZE

on LABELS

POWDER OR INK

#### Obtained by . . .

Our perfect rackback ink mechanism

Our vibrator drive

Our fountain control

Our ductor control

Our web control

Our sheet delivery



Obtained by . . .

In

H

D

Ba Of

Ob

Us

Ac

Th

Our size printing mechanism

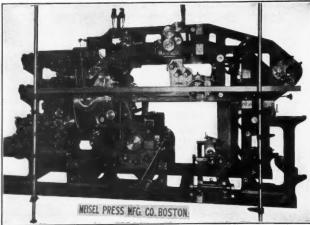
Our perfected bronzer

Our improved bronze fountain

Our dust control

Our web control

Our carefree rewind



MEISEL Products Are Built to Help the PURCHASER

942-948 DORCHESTER AVENUE MEISEL PRESS MFG. CO. 942-948 DORCHESTER AVENUE BOSTON, MASSACHUSETTS, U.S.A.

## The Inland Printer

J. L. FRAZIER, EDITOR

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

#### LEADING ARTICLES IN THIS ISSUE

January, 1933

Three-Cent Postage Picks Printers' Pockets: "Take" Is Millions21
Typodermics
Graphic Arts Council Wins Support of Machinery Manufacturers 25
Typographic Scoreboard
End-of-Season Selling Campaign and Copy Service Pay Profit 27
Papermaker's Tear Test Protects You Against Inferior Quality29
Industry's Revival Depends on Ending the Sale of Printing at Cost or Less
Huge Auto Cut-out Order Is Printed in Five Colors at One Impression
Florists Are Preparing for Easter Now and Here Is the Perfect Tie-up
Drying Box Plays an Important Part in the Finishing of Collotype Plates40
Inventor of Pantone Shifts Interest to Offset-Printing Processes 42
Balance Rules With Common Sense in Every Division of Words 51
Offset Is Golden Dream of Printers When Handled With Brains54
G. P. O. Produces Volume of Beauty55
Observations of the Hour56
Use of Folder Points Saves Money for You in Every Department 59
Shares His Prosperity by Building New Plant as Business Grows60
Across the Editor's Desk
REGULAR DEPARTMENTS

Planographic and Intaglio32	The Pressroom 57
Specimen Review	Book Review6
The Proofroom 50	The Month's News64

THE INLAND PRINTER, January, 1933, Volume 90, Number 4. Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern office, 420 Lexington Avenue, New York). Subscription price, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign countries, \$5.00; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under the Act of March 3, 1879. Copyright, 1933, by The Inland Printer Company

#### Prosperous New Year! Happy New Year!

EMPTY words, you say? Impossible of fulfilment? No. THE INLAND PRINTER doesn't believe so, any more than it believes 1933 will be a boom year like 1928 or 1929.

Putting two and two together—what he has seen and what he has read that has been written or said by observers who ought to know—the editor sees a striking difference between the start of 1933 and the start of 1932. Then business was running down hill with the brakes slipping badly. Today the downward plunge has been stopped—indeed, in some lines business has very definitely improved. The Inland Printer believes with industrial leaders in whom it has confidence that 1933 will be a year of gradually improving conditions.

Though the nation's business by and large has shrunk to about half that of years like 1928 and 1929, there is enough, even in the line of printing, to permit some to attain former levels. The Inland Printer knows concerns that made profits during 1932—few, it is true, but enough to prove it can be done. It knows more that have stopped losses. These are the ones that have bean be to—and have—reduced costs and, more important still, have sold energetically through persistent personal contacts and by equally persistent advertising. It is more than significant that concerns reported as having done well have been concerns that have continued to advertise.

The more optimistic attitude of leaders in all lines is perhaps the most hopeful sign. Many of these leaders feel that the restoration of our industrial equipment after three years of depletion-in short, modernization -will have a lot to do with the upswing they insist is under way. Despite the technocrats and their view that we are over-machined (true enough) industrial leaders recognize that profits on business being done now, and which will continue to be done, depend upon lowering the cost of production. It is one thing to view prospects for generations ahead, another to keep going today. What would our standards of living be today if men in the last century had not risked something on inventions and new processes for making and selling goods at lower prices? It is equally true now that investments in improvements are our greatest gifts to the present and to the welfare of posterity.

There was never a better time to buy modern printing machinery. If you have the price, and are harassed by competition operating characteristically obsolete machinery, competition which has lost its head and quoted prices at cost of production or below, get faster machines. Meet prevailing unsound prices and make a profit on the work you produce. Obsolete machines, and those operating their business on an unsound basis, will be taken care of automatically as those able to do so instal the most modern time-saving equipment and manage right. The fact that fewer can do this than could in boom times is an advantage to those who can.



the par bec

the mar prin fact are

and

inc

rate

litt

me the

tur

## Dusiness never Picks Itself Up!

This means your business—and ours—and not all business in general. If the coming months are to show improvement, it will be because of the way the picking-up process is conducted right now! It means organized sales—organized advertising—organized printing—working as a unit to produce orders. "Organized," because each thought—spoken or printed—must be selected to fit evident sales requirements. Every step in the printing must be designed to give emphasis to the selling message.

Striking illustration and copy idea, printed by permission of the Speaker-Hines Printing Company, Detroit

Vol. 90-January, 1933-No. 4

## Three-Cent Postage Picks Printers' Pockets; "Take" Is Millions

By A. G. FEGERT

TAKE A LOOK toward Washington and catch a flash concerning the thoughts of the Postmaster-General. We see him furnishing information to the appropriations committee of the House of Representatives. Newspapers reported that he was disturbed because of "diminished use of the mails by utility companies, by municipalities, department stores, and various other similar establishments."

First-hand information indicates that the diversion and the non-use of mail matter have injured the business of the printer, paper merchant, paper manufacturer, envelope maker, and all who are allied with the printing industry.

Let us turn back six months or a year and review the agitation of business interests when faced with the prospect of increase in postage on letters to three cents an ounce. Numerous resolutions by business groups could be cited.

All resolutions adopted somehow expressed the idea that "to increase the rate would materially reduce volume."

The publicans at Washington paid little attention to the mass of evidence and arguments presented by business men who pleaded and warned against the increase of postage rates.

These present-day gatherers of taxes turned deaf ears to the country and enacted laws, including the two-cent tax on bank checks, and went about their Business men in many fields are cutting down advertising because of higher postage. Printers and makers of paper suffer with postal workers

social affairs, which required wearing silk hats in luxurious cars furnished and maintained at the expense of taxpayers.

As a new year starts, the publicans are deploring the fact that American business men have been racking their brains to obtain results in promotional activities by using means of delivery other than the postal service.

After talking to the editor of The Inland Printer about the whole postal situation in the light of current developments, I suggested that it might be a good idea to call at factories, department stores, mail-order establishments, paper houses, and other business concerns, to ascertain just what each kind of business was doing to counteract the effects of increased rates. He approved the idea, suggesting that the basic idea should be how the changed methods affected the graphic-arts industry.

The most interesting visit was to a food factory. The concern purchases its raw materials from about 200,000 farmers, and sells its products through grocery stores and other food shops.

"Oh, you want material for an article in The Inland Printer," said the advertising manager after listening to my explanation. He talked freely.

"We make one to two million purchases each year from farmers," he explained. "Each item was paid, prior to the recent increase of postal rates, by checks payable to the farmer; each one mailed out under a two-cent stamp in a window envelope. Most of the time we enclosed with the check a printed insert explaining some of our business methods and policies to the farmers.

"With the increase in postage from two to three cents, and the levy of the tax on checks of two cents each, we had to allow five cents for the service for which we formerly paid two cents. We knew we could not expect to take it out of the farmer's receipts, and we could not afford to add it to operating costs.

"After much consideration, we finally decided to print a draft or receipt on a postcard, and send this to the farmer in place of the check formerly used.

"We submitted the form to our local postoffice officials, who said they could see nothing in it in violation of postal laws or any department regulations, but advised taking the matter up at Washington. I went to Washington, and in due time obtained a letter from the third assistant postmaster general stating that such use of the double postcard was permissible under the one-cent rate."

#### Check is concealed

The advertising manager explained that the real use of the reply part of the card was as a cover to give privacy to the written part which had financial value. Gummed paper is used to bind the two folds of the card.

"Let me get this straight," I said. "You used to send out approximately fifteen-hundred-thousand envelopes in a year, containing fifteen-hundred-thousand bank checks—either lithographed or printed—and also a possible fifteen-hundred-thousand printed enclosures.

"Now that you have substituted the manila postcards, you have deprived the fine-paper manufacturer of the chance to furnish the paper stock for the envelopes, the checks, and the enclosures. The lithographer and also the envelope maker have been eliminated entirely. The printer, instead of printing two-, three-, and four-color enclosures, gets the work of printing postcards on the manila stock as his share.

"Then there is Uncle Sam's part of the deal. He used to get approximately \$30,000 for carrying the first-class letters. Then he wanted \$45,000 for the same service, in addition to wanting \$30,000 more for the checks at two cents each. So instead of paying Uncle Sam \$75,000 for the service, you pay him \$15,000 for carrying your one-cent post-cards—which is just half of the postage you paid prior to the time when the increased rates went into effect." The advertising man said this is correct.

#### Goes to bank for facts

The information concerning the use of the "new" draft, or "receipt" as some call it, caused me to inquire at a national bank as to the method of handling items of this kind.

"We don't give out information about depositors' methods of doing business, nor will we say anything specifically about the excise law," said an assistant comptroller. "It is common practice for many concerns to make out payroll or other receipts, have them paid through their banks, and at the end of the banking day, redeem them by paying to the bank the sum total of all. The use of these private drafts is in accord with section 751 of the Revenue Act of 1932."

That section provides that the tax of two cents is imposed upon all "checks, drafts, or orders for the payment of money, drawn upon any bank, banker, or trust company—."

The receipts or drafts used for payroll purposes, and also the postcard drafts paid by the food manufacturer are drawn upon the makers of the drafts—the treasurers of the corporations—and are for that reason exempt from tax.

"How is your business affected by the use of private draft or payroll check?" I asked a banknote lithographer.

"We print a lot of them," was the answer. "Most of our customers who formerly ordered the regular checks now buy the private drafts. Our volume of bank checks, however, has been materially reduced because of the new tax law. Not so many checks are being used. We have not been able to determine how much of the reduced volume is due to conditions, nor how much is due to other methods of paying bills."

An additional light on how the tax on bank checks, drafts, or orders drawn on "any bank, banker, or trust company,"

#### \* \* A Copy Suggestion \*

#### Pessimists Claim

there is "no justification" for the recent up-turn. Nobody knows just what they mean by the phrase—perhaps they're thinking of the stock market. Of course, everybody knows that the bull market in stocks is in anticipation.

The important matters are these: Commodity prices are going up, mills of various sorts in many places are starting production again or adding working hours, money is coming out of hiding into circulation.

The over-timid business man will hang back and prolong his suffering. The man of vision and courage will drive hard now for available business—he'll lead his competitors.

Now, when every selling dollar must do full duty, Direct Mail (selective) selling is more effective than ever.

We offer you 27 years of mail selling experience. It costs you nothing to find out how we can help you. Use the card today and get a share.

The von Weller-Lyon Company, Chicago, tells how advertising helps business show a profit

has adversely affected printers, lithographers, paper men, and envelope manufacturers may be glimpsed by some information obtained from a nationally known mercantile establishment.

"Because of the two-cent tax on all checks, we order all purchases of less than \$5.00 delivered to us C. O. D.," said the general manager. "These items are handled in our petty cash account, and the deliverymen's receipts go to our auditing department.

#### Order put on cash basis

"Formerly, all items were delivered on credit. Invoices would be received through the mail and we would mail a check, enclosing with it a stamped return envelope addressed to our auditors. Our C. O. D. payment plan means fewer printed envelopes, and also eliminates the two-cent tax on checks."

I hardly expected to find decreased use of paper at the headquarters of a fine-paper concern. Prior to July 6, last, at which time increased postage rates went into effect, 2,000 letters containing invoices were mailed during a week going out daily. For carrying these letters Uncle Sam received \$40. Since July 6, the plan has been to limit mailings to three a week, with the result that approximately the same number of invoices are mailed in 1,200 letters, for the carrying of which Uncle Sam gets \$36. Thus the Government loses \$4.00 and there are 800 fewer envelopes used a week, a total of 41,600 fewer a year.

#### Mail-order house cuts down

Several million fewer envelopes are being used annually by a large mail-order house I visited. In normal times this concern paid the Government about \$700,000 annually for first-class mail under the two-cent rate. Much of this mail consisted of individual letters from and to executives in what is called "interhouse correspondence." Formerly the stenographers handled these like customers' letters—making out an individual envelope for each and mailing it.

Since the three-cent rate has become effective, "interhouse" letters are written on light-weight paper with a one-line heading across the top—the first blank being for the name of city, the second for the department, and the third for the executive addressed.

These letters, without envelopes, are sent to the mailing division, where all letters for each house are enclosed in one large envelope or package. It would be interesting to ascertain the exact saving to the mail-order house through the use of this device. A general calculation can be made that where formerly a two-cent stamp was used for each letter, the average letter weighed but a fraction of an ounce. Now Uncle Sam must deliver a full ounce for each three cents he collects. If two million fewer envelopes are used, the printers lose that much.

#### Postage was \$9,000,000

In passing, it is interesting to note an official Government record that this mail-order house paid to the Government more than \$9,000,000 for postal service in one year.

Printers do not fare so badly in the case of a department store I called upon. On the way to the office, the advertising manager mentioned that while the delivery of statements may not be interesting from the viewpoint of printers, the store had decided to save postage by having delivery men handle the 50,000 to 60,000 statements each month. That item meant the loss to Uncle Sam of from \$1,000 to \$1,200 each month at the two-cent postage. The management balked when from \$1,500 to \$1,800 was being asked for the same service.

#### Saves thousands monthly

Not only that, but during November there were 600,000 mailing pieces sent to customers and prospects through the mails. Up to a year or so ago, all advertising of this store was sent as first-class matter. Now only the so-called "luxury" advertising is sent under the threecent rate, while all other matter is sent under section 435½, which has become increasingly popular since last July. Under this "bulk third-class rate," a permit may be obtained for mailing in bulk pieces of mail at the rate of twelve cents the pound, with the provision that the rate in no case shall be less than one cent for each piece so mailed.

As an advertising assistant of that store showed me how mails were used for six months of last year, he thumbed through his detailed record for November and showed me that fifteen of the twenty-six mailings to various lists of

### Now Write to Your Congressman!

TELL HIMit is costing you a threecent stamp to let him know that three-cent postage on first-class mail has crippled your business and delayed the recovery of trade generally by making business men reduce the amount of their directmail advertising.

Remind him that the best proof of this is Postmaster Brown's own admissions that it was necessary to reduce the staff of the postoffice department. Three-cent postage made more unemployment.

Congress will wipe out that mistake by restoring the two-cent letter rate — if you and your customers tell it that you want it to do so.

That extra cent has taken millions of dollars away from Uncle Sam and plenty more from you. Are you going to tell your Congressman what this means to printers?

from 500 to 40,000 had gone under the third-class bulk rate, while eleven mailings had gone out under the first-class letter rate, making a total of 600,000 pieces for one month. Most of the bulk mailings were mailed without envelopes—being folders and broadsides.

In this field of third-class advertising, printers were apparently not losing so much in volume, but prices are cheaper because of the tendency to use a lower grade of paper and printing than was used when the advertising matter went under the first-class rate.

One of the most damaging effects upon the business of the printer, the papermaker, and the merchant, by reason of the increased rates, has been the tendency on the part of advertisers to cut down the mailing lists for house-organs and other pieces. The increased cost of first-class mailings has resulted in paring all lists to the most likely prospects.

A paper salesman was visiting a printer in a town of 80,000 when an elderly man came in, dropped a bill for gas and electricity on the printer's desk, and departed. The paperman commented on the fact that no envelope was used.

"The local company started this practice several months ago, and is making deliveries for less money than formerly under the two-cent rate," remarked the printer. "The increased rate caused this utility concern to use the new method, and even if the two-cent rate is restored the chances are that the Government will not get this business back again."

Users of the mails under the leadership of the National Council of Business Mail Users, of which Homer J. Buckley of Chicago is president, predicted that the increased rate would not increase receipts, but reduce them. The meager figures released by the Government seem to confirm that prediction. The gross postal deficit at the end of the present fiscal year will increase, according to all estimates, to \$135,000,000.

Study of the typical commercial and industrial concerns indicates that the three-cent rate and the two-cent tax on checks have done irreparable damage to the printing and paper industries.

How many printing-press units, paper machines, and envelope units are idle because of the operation of the excise law and increased postage can only be conjectured. In addition to the many persons in the graphic arts unemployed because of this, it is safe to say that many postoffice clerks and carriers also have been forced to a slack workweek basis, or no pay at all because of the same laws. Thus the new laws have increased national unemployment.

#### It happened before

Postal service officials should have learned a lesson from their mistake of some years ago. They increased the rate on private postcards from one to two cents, hoping to double receipts from this source, which had been approximately \$10,000,000 under the old onecent rate. At the increased rate total receipts declined to \$4,000,000. The postal authorities of that administration acknowledged their error and restored the one-cent rate. However, the damage was done. A large part of the private-mailing-card business had already been killed by the increase.

Hundreds of millions of pieces of mail have been removed from the first-class mailings because of the three-cent rate. Fortunately, for printers, all of this does not represent lost business. Nevertheless, their business and the business of others in the printing industry would be improved materially if the two-cent letter rate again became the law.

#### Printer a "Queer Duck"?

It is said that a printer is not like other men; does not act, react like other men. That he carries an inferiority complex with him.

We don't believe it. The worst we can say is that the printer believes 20 per cent profit is racketeering of the worst kind.

We might be crabbed enough to point out his extreme deference to buyers, as though any price they wished to pay would bring them an equally magnificent piece of work.-Oh, yes, a very nice thing

for \$4.00, or oh, yes, a very nice thing for \$40. More people would buy quality work if they were warned away from the cheap stuff.

One quaint, but pardonable, idea of printers generally is their belief that the printshop's routine must be facilitated at all costs. We will not forgive the corporation president who wants his booklets Tuesday for not leaving Singapore two days earlier so he could have gotten to Sandusky on Friday and thereby given us two days more time. We still believe there is a conspiracy among advertising managers, artists, the League of Nations, and the Regimental Brass Band to upset our shop.

Ouestion: Are these strange examples of behavior noticeable in other business men, or just printers? Are these things tattoo-marks of the typo? Who can or will say?

> · As true-story writers, Dun and Bradstreet are unsurpassed

#### Talk Other Fellow's Language

You have noticed printers' advertising on which endless patience went into some little mechanical trick that no one could recognize but the "nut" in the shop who did it. Like registering parallel rules in three colors, or printing a red period over a green one.

What these tricks usually prove is that their promulgators are tinkerers, handy Andies, unworthy of the important work requiring close proofreading, typographic sense, or understanding of the customer's purpose.

The public is not interested in how far the printer can squirt benzine, nor in whether he can feed a press standing on his head smoking a big, black, politician's cigar.

Now don't understand us as wanting to take away all that is the picturesque in the printer's personality. Still, the proper place for gnomes, elves, brownies, and other queer little folk is in children's story books.

Make it seem, in any advertising you get out, that you are perfectly at home in the other fellow's language.

• First requisite to getting the order is making buyers want us to have it

#### Who Is the Printing Business?

Troubles enough to be sure; competition ruinous; customers ungrateful; competitors ruthless; the individual hamstrung, helpless.

The printer is in somewhat the same position as the farmer who should cut down his acreage and knows it, but also knows that his own reduction would simply give him still fewer bushels to sell at the ruinous price and result in foreclosure just that much the sooner.

What to do? Our guess is to begin scrutinizing the weaknesses of individualism; for the

#### **TYPODERMICS**



Jabs, Jests & Jeremiads

By CHARLES H. BARR of Holyoke All Rights Reserved

Stellmacher & Clark, Dallas, Texas, printing house, is flattered by our use of "Typodermics," which is the title of its blotter house-organ

printing industry is nothing more nor less than printers-men, with the full complement of human qualities. If ten printers estimate on a \$100 job, the first thing they would use, you say, is an intelligent business judgment. But no. "It's me against the rest,"—that's the human individual cornered, frightened, angered.

This cornered animal, the individual, multiplied by as many shops as you have in town, is the printing business.

• It's the printer's job to show his town how to use printing by using some of it to sell himself

#### Sacred Cows Poor Investments

By the time our plant is paid for it has become sacred to us. And the very next Tuesday somebody up and calls the place a dump. The pressmen snub our drum cylinders and snooty comps refuse to set artistic letterheads with our DeVinne Condensed and Tudor Text.

There is something fine about an old business institution, something like a halo surrounds it. But there's nothing sacred about an investment. Old pictures, old songs, old wine, old cathedrals are all right; but mechanical processes and machines must either keep up to date or somebody goes bust.

 Every printer owns the makings of a gold mine; presses have made millions for wise outsiders

#### Giving Us the Third Degree

Soliloguy: "Do I go out and do something. or do I stick here in the shop-a flat tire, selfcentered, a non-mixer, cursing other printers for taking away my bread?'

It's terribly hard for a man to put those dagger-thoughts to his own throat. And we can't blame a man for not wanting to join

every club and fraternity.

The usual escape for a printer, in this bad situation, is a carefully planned sales and advertising program. The printer knows the important prospects. He need hardly turn in his chair to get a series of mailing pieces to them, which should be followed by personal calls. These calls are to be made during certain hours of the day which are set aside for the (at first) disagreeable job of meeting hard guys

Soon the printer will find himself liking to make these calls. He will find himself growing in urbanity, conversational powers, understanding of other elements of life besides shop.

Thus, the result of giving oneself the third degree may easily be a blessing.

#### Look Ahead Ten Years

It is anybody's guess what we'll be doing, but one thing we'll learn in the next ten years is willingness to adjust ourselves to reality.

Basically, printing is simply a means of multiplying an original copy hundreds, thousands, millions of times; and if a better, cheaper, easier method of making copies can be discovered, it will be too bad. But not any worse than the catastrophes that dogged the heels of carriage makers, of sailmakers, and scores of industries.

You see what happens to a farmer when he has three bushels of wheat to sell for each bushel needed. By simple comparison you can see that for the next ten years there will probably be an oversupply of printing facilities, forcing a painful price situation.

It would seem good guessing for a spell to watch plant investment with a critical eye, to scrap obsolete machinery and sublet the space it takes up, to reshape the shop to do the work of today and tomorrow rather than the work of ten years ago, to patronize the trade binders and trade typesetters until we feel pretty sure we know what we are doing.

Up to now the cry has been specialize. It may switch to diversify. So for the next ten years keep your eye on your market, and on the other methods of reproducing copies from an original. That way lies profit.

> · Aren't we all a little hard to explain?

#### New Blood in Your Business?

Better brains among the younger generation are demanding an opportunity. If we won't give it to them, they'll start out against us-and win. The older heads can't hold back time, and beating dynamite down by using a hammer can have only one result.

da

ch

da

lo

CC

th

th

an

pl

pr

pa

ac

pe

all

su

th

the

Th

da

sol

pa

cui

cia

COL

TI

The young folk are not like us older codgers (who's a codger!) in outlook, ideas, or state of mind. If they were, progress would be hopeless. Their world faces changes greater than our world has faced. And if we don't step down gracefully, winning their respect and gratitude, we'll be knocked down without ceremony. They'll do it, too.

If your company is to have any future, it would seem the part of good management to have the younger blood filtering in constantly.

> · Lift that foot out of the grave and put it on the gas

#### Gave the Boss an Honorarium

"I hear you all got together and bought the old man out. Is it true?

"Yes, we had to. He was letting the business slip; we'd all been out of jobs in a year or two; something had to happen."

"How'd the old man take it?"

"Pretty philosophically. We told him it was either a case of making the place go, or starting up a new plant across the street in competition with him. He saw the point."

"Pay him much?"

"Well, we gave him \$1,000 for the plant, which is \$1,000 more than it is worth, and voted him the privilege of coming to the office whenever he wants to, and settled on him an honorarium of \$20 a week as long as he lives."

## Graphic Arts Council Wins Support of All Machinery Manufacturers

THE TWO outstanding features of the recent Graphic Arts Council Committee meeting are the adoption of principles of credit control and the assurance of full coöperation by the machinery manufacturers.

The printers appointed at the United Typothetae of America convention to form the Council held a closed session prior to the scheduled conference with the supplymen's representatives. It was agreed that printers could not expect freedom from price-cutting competition until all printers were placed upon the same credit basis, regardless of size or location of competing plants.

A program was lined up to bring the utopian condition about. First, maximum credit on all supplies sold to the printers on open account is to be ninety days; while 6 per cent interest is to be charged when an account becomes sixty days past due; supply houses are to allow discounts when the printers pay accounts not later than the fifteenth of the month following purchase.

Customers in arrears at inception of the plan may settle by notes or cash, and such indebtedness not to operate to place these customers on C. O. D. lists provided they meet interest and principal payments promptly. Such past-due accounts may be spread over a two-year period so that no one will be embarrassed by installation of the plan and all start upon an equal basis when the credit plan becomes operative. It was suggested that such notes be handled through a central office where possible.

Printers' accounts may be placed on the delinquent list for these reasons: The account has not been paid in ninety days; account on deferred list (being sold on thirty-day basis) which fails to pay note due that month or to discount current bills; failure to furnish a financial statement upon request.

Provision is to be made in local credit control plans for arbitration of disputed accounts to keep a printer from being placed on the delinquent list while an account is in dispute. New firms are to be required to establish eligibility for credit before buying on open account.

When a printing establishment is on the C. O. D. list, suppliers are not to sell any goods (except for cash) to the firm under an assumed name or through an agent or a dummy set up to evade the credit plan. Suppliers may not accept assignment of accounts in lieu of cash payment for the purpose of withholding report to the local credit agent. By COLEMAN N. EVERETT

ply houses to provide credit for such competitors, all groups are agreed that equalizing credit is the best way for the supplymen to help good customers meet unfair "price" competition.

A misunderstanding as to the purpose of the meeting kept many supplymen away. Most of them assumed that the session was merely to discuss credit control plans and, since these are already in operation in some groups, they were not represented at the meeting.

However, with one or two exceptions, the leading machinery manufacturers

★ Press builders, typesetting-machine companies, and others to organize association to co-operate with printers on credit control and other problems the industry faces

No supply houses selling on open account may take any chattel mortgages on printing plants unless the matter has been approved by the local credit bureau, so others may be informed.

Customers on the C. O. D. list are not entitled to cash discount. Invoices may not be post-dated to avoid delinquency listing. All compromise settlements are also barred, and supply houses are forbidden to loan money to printers.

Where possible, central offices for local credit control are to be set up; where not possible, efforts of various supply groups are to be coördinated. Supply houses doing more than a local business are to coöperate with groups in the several territories on credit.

It is expected that these proposals will put an end to the numerous "bedroom" printers operating on "watered" credit in competition with printers who meet obligations. Since money received from prompt-pay printers enables supwere represented and a round-table discussion on machinery sales and terms was held. The machinery group advised the Committee of Twelve that it was forming an association to represent it on the Graphic Arts Council.

In order to provide an opportunity to organize and to formulate proposals to be placed before the Council, the next meeting has been deferred until February, at which time actual working organization will take place.

Machinery builders have long held that resale of second-hand equipment at low prices is one of the major causes of unequal competition, and numerous printers have had this brought home to themselves in a costly manner. Usually such discarded machinery is resold in the same territory, either by the printer direct or by the manufacturer who took it at a high trade-in figure. Because of this, such equipment immediately competes with its former owner, in that the

lower original cost often causes the new owner to feel he can make "cheaper" bids on printing with profit.

Machinery builders proposed that the Graphic Arts Council consider formation of a national printing equipment organization to buy up obsolete equipment at scrap prices for junking and usable second-hand machinery for rebuilding and resale. Funds would be provided by thousands of small subscriptions of printers, their employes, and supplymen in every group.

#### Printers and employes benefit

Printers and their employes would benefit since elimination of such competition would assure a higher ratio of profitable operation and consequent increased employment, and the supply houses would gain a better market.

Sale of rebuilt machinery would result in some small return to the corporation, although for the most part it would operate to take charged-off machinery out of competition by keeping it out of the hands of inexperienced persons. No action on this proposal is expected at present, although the council is expected to study the matter thoroughly and bring it up later.

#### All agree on credit control

While the Graphic Arts Council is still in the formative stage, both printers and supply groups agree that its first effort, national credit control, should operate for the best interests of all concerned. Printers gain since competitors will no longer be able to "forget" cost of paper, ink, or other items (possibly not intending to pay for such material) and thereby make a bid far below the expected figure. Supplymen profit since they no longer will have long-credit lists to be charged up against the customers who pay promptly (for supplymen must amortize bad debts in the same way the printers "write them off" by including them in estimates on future work).

The organization of the machinery builders for more ease in coöperation with the Graphic Arts Council reacts to the benefits of all responsible printers everywhere, since in the future the irresponsible competitors will no longer be able to play both ends against the middle, with hard-working printers paying the bill in one form or another.

## Typographic Scoreboard

#### Subject: Vogue

Issues for December 1 and 15, January 1

125 Advertisements, one-quarter page and larger

#### Type Faces Employed

BODONI	3
Regular (M*), 18; Bold (M), 3;	
Book (T**), 16	
GARAMOND (T)	2
Old Style, 18; Bold, 7	
FUTURA (M)	1
Regular, 4; Light, 7; Bold, 3	
Vogue (M)	1.
Regular, 10; Light, 3	
Caslon (T)	
Old Style, 6; Bold, 1	
KABEL (M)	
Regular, 1; Light, 2	
NICOLAS COCHIN (M)	
BERNHARD ROMAN (M)	-
Light, 1; Bold, 1	
GIRDER LIGHT (M)	1
KENNERLEY (T)	4
CLOISTER BOLD (T)	]
DEEPDENE (T)	1
EVE HEAVY (M)	1
GOUDY BOLD (T)	1
Granjon (T)	1
ITALIAN OLD STYLE (T)	1
Metropolis (M)	1
Mono Cochin (M)	1
SCOTCH ROMAN (T)	1
*M-Modernistic; **T-Traditiona	1
Ads set in traditional faces	56
Ads set in modernistic faces	61

Eight of the advertisements are not included in the above tabulation for the reason that they are hand-lettered. Four of these are modern in character and four conventional.

Affecting the score, of course, is the fact that the display of sixteen of the advertisements credited herein to traditional types appeared in faces of modernistic character. On the other hand only two of the advertisements credited to modernistic had traditional display.

#### Weight of Type .

		,	or english or all per	
Ads	set	in	light-face	63
Ads	set	in	bold-face	51
Ads	set	in	medium-face	3

#### Style of Layout

Conventional				,		8
Moderately modernistic						2.
Pronouncedly modernistic						13

#### Illustrations

Conventional	60
Moderately modernistic	39
Pronouncedly modernistic	21
(No illustration was used in five of	
the advertisements.)	

#### General Effect (all-inclusive)

Ochern Phoce (an meran.	-/
Conventional	35
Moderately modernistic	73
Pronouncedly modernistic	17

With respect to positions of leaders the score is the same as the October analysis of Vogue. Due to the fact that quarterpages are now included, traditional styles show a gain over modern which has not been applied to small advertisements to the same extent that it has to larger ones.

HOUBIGANT



Scorekeeper considers these the best modern and conventional full-page advertisements in the three issues of Vogue considered in this analysis. It is understood, of course, that physical features only are contemplated, the copy not being considered

## End-of-Season Selling Campaign and Copy Service Pay Profit Giving merchandising ideas

By LUCIUS S. FLINT

ERE ARE SOME POINTERS on the effective service-merchandising plans being used by the Smith-Brooks Printing Company, Denver.

One of the unique schemes is an inexpensive plan for advertising to people from whom Smith-Brooks makes purchases. Every check sent out brings the creative-printing department to the attention of the recipient.

This is done by using a unique check container printed on a two-tone paper. The front is white and the inside spread is buff, measuring eight inches by seven and one-fourth. It is folded, white side It is filled out in longhand to put over the information that, since 1891, Smith-Brooks paid the citizens and merchants of Denver seven million dollars, covering all wages, supplies, materials. Inside the folder, where the check is placed, is a message selling the creative staffs.

Besides having a decided advertising value, the folder makes it impossible to see the checks through thin envelopes, doing away with the danger of theft in the mail. Expense of the folders is low, printing five thousand cost only \$35.

Another novel idea in creative-printing-service advertising has been to apGiving merchandising ideas and printing dummies gratis appeals to Denver printer's customers and prospects, too. Uses proofs to clinch orders

on the printing of next season's folders. Letters offering free advisory service on advertising for next season are being mailed to thousands of resort managers throughout the Rocky Mountain region. The letter, which is headed "For Next Season," plays up the idea that in the past far too much resort advertising has been practically the same, and that this has been due to "last-minute" designing of such mailing pieces.

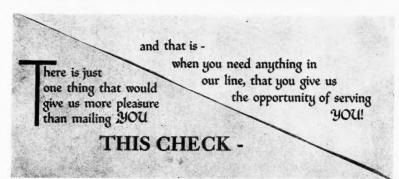
Operators are invited to send in immediately material used in past years, with information on the quantities and distribution methods, and recent photographs, with the promise that at least two effective ideas for next year's advertising will be submitted gratis. The ideas are worked out completely with layouts, sketches, a list of suggestions, and costs of production.

Early returns have more than justified the advertising; the campaign has not only produced a heavy volume of business, but it has also impressed customers with the idea that a genuine attempt is being made to improve service.

"The plan 'gives' us a jump' on competition and actually does make for better service," Al S. Hanson, manager of the creative department, stated. "With several months to work on a campaign, there is full opportunity for developing original ideas. Furthermore, early planning provides for earlier distribution."

The good will of old customers is being held by a novel merchandising-suggestion service. Whenever Hanson finds a window display, advertising, or other merchandising idea which might be of value to one of his clients, he writes a





Two check folders used by printers are shown. The bottom one is by C. W. Larson Company, of Pittsburgh. Only the firm name appears inside. It is on salmon stock

out, to leave a half-inch strip of buff exposed across the top. On this is printed: "We need you—You need us." On the front is printed a company-check form.

peal to firms in seasonable pursuits at *the end of their seasons* instead of the beginning. As an instance, operators of summer resorts are now being contacted

letter suggesting use of the idea. Local merchandising activities are constantly studied, and trade journals are followed for all such suggestions. Also, new ideas originating in the plant are suggested, even though they mean no printing.

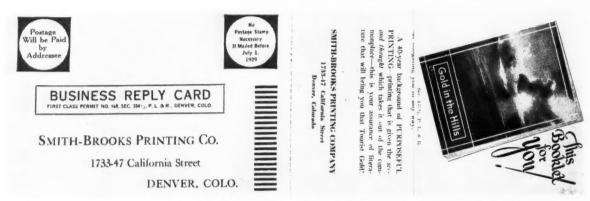
"We have received innumerable letters of thanks covering this service and pledges of permanent business from our clients," Hanson stated further. reply postcard, on the back of which is an order form; inside the small end flap is an "eye arrester" of some kind, and on its front are illustration and slogan.

The same effect can be secured by using the double card and flap for height rather than width. That is, the folded piece is held in the same position in which a postcard is addressed. The center and bottom pieces are the exact size

#### For Use With Customers Who Take Unearned Discounts

By W. F. SCHAPHORST

Most printers have had experiences with customers who are perfectly good with the exception of not being prompt in making payments. They wait twenty or thirty days or more and then deduct the 2 per cent cash discount.



This is the postcard mailing piece devised by the Smith-Brooks Printing Company, Denver, as a means of beating the postage increase. Shown are the reply card, part of the center copy spread, and the flap sealed to address side to make the mailing card. Under it appears "request for information" copy. It has proved to be an effective reply-puller for Smith-Brooks and its customers

Still another point relates to the plan of "cinching" business. When a prospect is unable to visualize a proposed piece, the salesman offers to set up the cover and the first page and pull a proof on the paper which would be used in the finished piece, in that way showing the customer exactly what can be accomplished. The proof almost always brings a sale. Many practically lost sales have been obtained in this way.

Smith-Brooks has also developed new business by helping advertisers to keep down postage expenses since the new rates went in. One type of mailing piece, which is rather more effective than a penny postcard and yet can be sent for one cent, has been developed.

It is printed upon stock fourteen and one-quarter inches wide by three and one-half inches high, or two and one-half times the size of a postcard. It is folded twice to five and one-half inches wide, with the three-and-one-quarter-inch flap on the left end being sealed with a one-cent stamp, leaving space for necessary addressing.

The space can be used in many ways. One effective arrangement is as follows: both back and front of the center section—the back of the folded piece—are devoted to copy; large end section is a

of postcards, the bottom folding up over the center one, and a flap folding down from above to be sealed with a stamp.

Any of these ideas could be used with success by other printers or sold profitably to a wide variety of customers.

#### Four-Color Printing Is Featured by Australian Newspaper

Newspaper history was made recently in Queensland, Australia, when what is believed to be the first four-color printing done on a newspaper in that country was achieved by the Brisbane *Courier*.

Although the possibilities of color in newspaper advertising have been long recognized—and strenuous efforts to provide such service to advertisers have been made—mechanical difficulties have thus far prevented Australian newspapers from incorporating color.

It has remained for the Brisbane Courier to triumph and to make four-color printing a commercial proposition.

—Newspaper News, Sydney.

The Chicago *Tribune* has for a long period been experimenting with and has carried three-color advertising for some months, although perfect register has not always been attained.

Instead of reminding the customer of his "mistake" some printers simply let the matter drop and say nothing. But most printers don't like it. It isn't fair to customers who do pay promptly.

But it is often a ticklish proposition to remind an otherwise satisfactory customer that he "made a mistake" and that he didn't pay the full amount due. Many printers would like to have a good collection letter to send such customers. The following has been successful:

Referring to your remittance of \$.......
on...., we regret to report that we find you have made a slight error. Evidently somebody slipped up somehow in misreading the date on our invoice. Perhaps the error was ours in not dating the invoice distinctly, but according to our copy it was dated......., which means that the ten-day discount for cash should not have been deducted.

We will appreciate it if you will kindly check this up, and if the error is ours we are willing to be penalized as much as it will cost you if the error is yours.

We sometimes make mistakes, we are sorry to say. But this time, as already stated, our records show that the error seems to be yours and that you still owe us \$......

ho

of

of

If you find that we are correct, in view of the fact that this is the first time we have discovered you in an error of any kind, you may make the adjustment in any way that is most convenient to yourselves.

If the error is ours we shouldn't have written this letter, of course, and in that event please come back at us like a ton of brick!

#### Papermaker's Tear Test Protects You

### **Against Inferior Quality**

By E. KENNETH HUNT

THEN A PAPERMAN tears a sheet of paper, wets it with his tongue, holds it to the light, looks across its surface, he is going through a routine of manual tests which mean something definite. He is comparing the relation between what he sees and what he considers ideal.

Although paper-mill tests on precision instruments are the basis for checking quality of paper, nearly all have a manual test as an alternative. Manual tests

it, smell it, listen to it rattle, tear it into little pieces all over the floor, and then pronounce it good or bad according to their opinion." A little later on I saw a humorous pamphlet cartooning some of the manual tests of the papermaker.

Perhaps this attitude is inspired by the fact that the meanings of these routine tests in papermaking are generally not understood by others than experienced papermen. The fact remains that they are the tried and proven everyday Correct way of tearing paper is described, with explanation of what expert is studying as he shreds a sample sheet. You, too, can make this test

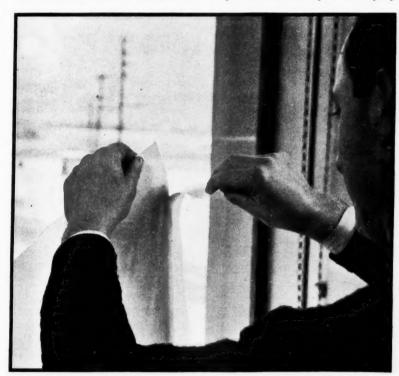
especially important in connection with coated and plain printing papers, covers, envelope papers, all bonds, ledgers, wrappings, and bag papers.

If you were following a mill inspector through the routine of his daily work, you would frequently see him tear paper, and you would notice that he tears it in only one manner. He is as inflexible in this as the professional golfer taking hold of a club. His fingers tear a sheet always the same way because his judgment depends upon the precision of the manual action in this test.

To check this, ask a half-dozen men what they think of the strength of a sheet of paper. Watch them tear a sheet. They will undoubtedly demonstrate the great variety of ways by which a piece of paper can be torn to determine its strength by those who have not had papermaking experience. But the paperman tears paper in a manner as near as possible to the precision tearing-test machine. He knows this is best.

He is measuring the "drag" of the sheet. His fingers register the pull of the fibers while he is tearing them, either against or with the grain. It is the spring in the length of his fingers held against the sheet that tells him just how much "drag" there is. To judge fiber he may want to "feather out" the tear, and he changes the manner of tearing accordingly. Experience has taught him.

A description of the tear-test machine used by most mills will explain the basis for the mill man's manual method. Operation is quite simple. Sheets of paper of a given size are clamped into place. A



When the paperman makes a tear test on his way through the mill, this is how he holds and tears the sheet. He is checking the "drag" as an indication of strength

of the papermaker are like manual tests of other industries in that they are obvious motions, the meaning of which is frequently quite vague to the layman.

A successful printing salesman said to me once: "Some day I am going to write a funny book about papermen and paper tests. I shall tell how they chew

methods which are employed to check up on the various points.

However, given the same knowledge of paper enjoyed by an expert, one can make an accurate selection of printing paper, instead of going by reputation, preference, price, or any other basis. So let us begin with the tear test. This is knife cut is made, always of the same length, by a swing of a pivoted knife. The arm of the machine is released and the sheets of paper are torn in half. A number of pieces are used instead of one in order to get a finer degree of calibration, which is indicated by the swing of a pointer which comes to rest at some certain point on the arm scale when the test has been completed.

The test is repeated with the grain in the opposite direction so that scale readings indicate tear resistance against and with the grain. These readings can be compared to a known standard, or, if two different makes of paper are being compared, the test is repeated on the second paper and the four readings are then compared as to strength of each.

#### Every roll tested

In paper-mill routine inspection, this test is made of every roll of paper and compared to a standard either given in the specifications on the order or the standard of the grade being made. This test does not indicate any particular resistance to tear in poundage, but merely gives a definite scale reading which can be calibrated in comparison to a desired standard or another paper.

When making his manual tear test at the mill, the expert takes the sheet of paper firmly in his left hand with the thumb and all fingers holding the sheet into the palm of his hand. He holds his thumb and first fingers at the top and one edge of the sheet. His right hand starts to tear with the index and second finger on the back of the sheet and the thumb in between the two on the front. He has the length of his two fingers with the thumb holding test sheet of paper rather lightly against them.

#### Checking the "drag"

The first part of the tear means practically nothing, but as he gets into the swing for a fraction of an inch or so before he stops again, he can feel the "drag" of the paper. Then he tears a little farther, continuing this until he has judged the "feel" of the sheet.

You would not see a mill inspector tearing a large sheet of paper that is unwieldy or awkward to handle. He will take some size that is convenient to manipulate. He must have a length of tear. He must get into the stride of tearing

#### DO YOU REALLY WANT PROFITS?

E conomists, industrialists, and pubsiales seeking fundamentals of business and a panacea for ills, declares C. A. Musselman, president of the Chilton Class Journal Company, adding, "Since their efforts have been unrewarded, let us try to get America started on a lessinvolved, if a less-intriguing, program than that promulgated by intellectuals."

Industry produces for one purpose, he points out, to sell for profit. He sees two things wrong with industry: prices are too low for profits and no one is making a sincere effort to sell.

He goes on, "I would like to see the press of America hammer upon these two fundamentals, adding that everyone should make the effort at once, since most manufacturers, merchants, and others are waiting for the noble souls to lead the way—and there aren't enough of these to have an influence."

Mass action is necessary, Musselman declares, suggesting the Reconstruction Finance Corporation ought to include sales and advertising efforts in its list of things for which money should be loaned, with the result of making business boom at an early date.

the sheet from the start to the finish. Somewhere during the middle of the tearing action, he gets the "feel" of the sheet, by which he judges it.

He should have enough paper so that he can repeat his test several times with the grain and against. He does not make a continuous tear. He tears an inch or two or less, testing the "drag" each time he tears, at the end of his two fingers. Incidentally, a folded sheet is unsuitable for making a good tear test because tearing over a fold destroys the "drag."

Sometimes the sound of the tearing is taken into consideration, as a secondary detail, and frequently when a mill man finishes his first tearing test he'll make a quick, straight tear, listening to the sound of the sheet of paper.

So much for the mechanics of the paper-mill manual tear test.

Generally when a paper-mill worker makes a tear test, he is making a test of a sheet of paper to check what he feels against what he knows is the standard for that grade. If it is a bond paper, he considers the difference between what he ought to have in a sulphite bond and what would be right for a rag bond. The same tests are made with a ledger.

If it is a super-calendered paper, he distinguishes first between a hardsized sheet and the regular super. If it is a coated paper, he pays particular attention to the difference between the tear with and against the grain, the ideal being to have tearing strength of each direction as nearly alike as possible.

There are so many combinations of the characteristics in paper that are important in relation to each other, that no single test is of complete value. For instance, when making a tear test to check the strength, we should give the results importance only when strength is the main requirement for the paper.

#### Strength not main item

Strength in a folding enamel, for instance, is of vital importance to be sure, but flexibility (smoothness of folding) is even more important. A strong enamel with a high tear may be a poor folding sheet, as the strength of the raw stock may have been obtained by fibers that are in themselves very tough but do not bend. Consequently, when the sheet is folded, the fibers break like toothpicks and stick up through the coating, making a wide, irregular, and rough fold.

Strength here does not mean a good value, but strength and flexibility together make a fine sheet if surface has been maintained. In a super-calendered paper, for instance, or a machine finish, strength may be gained at a loss of finish by resorting to very long fibers, affecting finish and formation.

y

tl

de

is

fil

lo

W

fil

W

st

st

fir

su

m

T

pa

tes

CO

un

rec

WC

of

TI

#### Qualities differ

Still a further example, an Englishfinish paper, if it be a genuine English finish, should not have strength as measured in terms of super-calendered or coated paper. On the other hand, a good coated paper should never be so short and weak as to tear as readily as an English-finish paper will tear.

To talk of the things that a paperman, after years of experience, observes when he is making any series of tests and to try to describe all the things he is watching for and balancing against each other, is to get into the same condition that Jonah was describing when he said to the whale: "If you had kept your mouth shut, we wouldn't be in this mess." It is easier to tell what he learns than why he does "thus and so."

If we assume that to test the strength of a sheet of paper is the ultimate purpose of a tear test, then it should not be difficult for one to be able to develop the mill man's precision of manual testing and to set up a standard of what is good strength for various kinds of paper.

To get the feel of the "drag" of the sheet, it would be well to start with opposites, like a sulphite bond compared to an English-finish paper. Then come a little closer and compare a high-grade rag bond with a sulphite bond. Next compare a No. 1 folding enamel with a regular catalog coated paper. Then compare a No. 1 folding enamel with a No. 2 folding enamel. After that paper to paper in the same class, sulphite bond and sulphite bond, super and super, folding enamel and folding enamel, and so on.

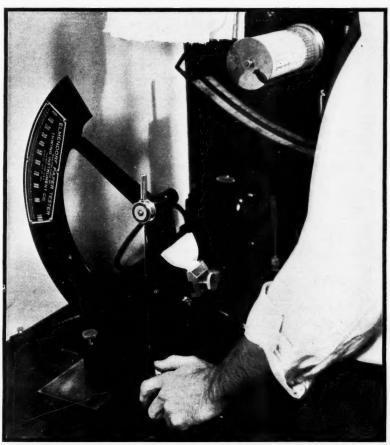
#### Does it fit the need?

In setting up your standard for what is good strength and what is not, consider the other utilitarian requirements of the paper. As an example I have mentioned the fallacy of great strength of folding enamel, unless that strength is balanced by flexibility of folding and good finish. This is an example easy to apply to the requirements of the printing industry on any paper.

As another example, compare the finish, the firm look of the formation when you look through a sheet, between several different grades of English finishes, the tear of which you may already have determined. If you find an English finish that is exceedingly short in fiber, but fine in appearance and surface when you look through it to the light, determine whether there is strength enough to fulfil the commercial requirements of your work. If there isn't, you need a slightly stronger sheet, but not necessarily so strong as to take it out of the Englishfinish class where that smooth, low-glare surface and the even formation of fibers may have been somewhat lost.

#### Tests must prove value

It is all very well to know how the paperman makes a test, such as the tear test, the size test, test of the strength of coating, or a test of finish or color, but unless this knowledge can be applied directly to elimination of waste in the work and cost of printing, it will prove of but little value to printers.



The white spot in the center of the machine is a swatch of paper undergoing a tear test. The paperman's hand tearing imitates it and seeks the same information

Here is an example of the simple application of the tear test which would have enabled a publisher to make the right decision. In the absence of making this test, misinterpretation of conditions was allowed to decide an issue of importance. The editorial staff of a magazine decided to saddle-stitch a sixty-four-page weekly rather than side-stitch it, as it had been for many years when advertising contracts were heavier. With the first issue, however, an appreciable number of complaints were received because the coated cover tore at the binding and came off easily.

The first thing a paperman would do would be to tear that cover. But this editor, not being familiar enough with paper, accepted another reason as the answer and decided that he would have to return to the side-stitch form of binding, although it didn't give as much visibility to the pages of the magazine. A simple tear test showed that this coated cover was very weak and not suitable

for use as a cover. It worked all right when it was pasted over a side-stitched magazine, thus lessening the strain.

If this sounds elementary, remember that it actually happened. Knowing paper would have saved them money.

In further discussions in this series on judging paper by mill methods, we will describe some of the lesser known tests, such as testing for strength of coating or size, surface-sizing, finish, color, and others, with the hope that a better understanding of the methods employed by papermakers may be of benefit to printers and advertisers.

#### \* \*

#### This Is Sweet Music, Old Friend!

I like The Inland Printer for December very much. The cover is the best in a long time. The general articles are excellent and the news items are well worth while. All the way through it is well worth \$4.00 a year. In my bulletin this week I gave the I. P. a boost. As this bulletin also goes to the various association secretaries over the country, it may do some good.—Frank S. Cronk, Secretary-Manager, Master Printers of Colorado, Denver.

## PLANOGRAPHIC AND INTAGLIO By Gustav'R. Mayer—for all interested in methods of printing other than relief, especially offset lithography

#### Photoengravers Want to Provide Offset Printers With Plates

Printing plates for the offset and gravure presses received marked attention at the recent convention of the American Photo-Engravers Association in regard to possibilities of photoengravers supplying the press plates to the lithographic offset and gravure printer. The prominent photoengravers who had entered this new field of platemaking related their experiences and the sum and substance of the conclusions were, look before you leap, as the production of offset and gravure plates is quite a different proposition from the manufacture of line and halftone plates for the typographical printer.

Only abbreviated abstracts from the addresses can be given here. The principal address, by I. H. Rubin, on "A Photoengraver's Experience With Offset," was a critical analysis as to what confronts the photoengraver who contemplates offset platemaking.

Rubin advised them that a thorough general knowledge of lithographic procedure and methods is essential to successful offset platemaking and "there is a future for a limited number of photoengravers who are willing to expend the time, effort, and money to prepare and equip for future service to the lithographic trade; but on the other hand there is nothing more disastrous to the promising prospects in this field than misguided action on the part of over-enthusiastic engravers, who may attempt to break into this service with insufficient knowledge and an inferior process, thereby only defeating their own intentions," or, in other words, a little knowledge is a dangerous thing.

He further says, "the lithographic industry is neither asking for nor in actual need of the photoengraver's services;

however, if the photoengraver with his processes has something to offer the lithographer of unquestionable advantage and practical use, this will benefit both. Another source of business may be expected from the rapidly increasing number of letterpress printers that are steadily coming into the offset field. It is unlikely that they should wish to include a full lithographic department as part of their organization, if satisfactory arrangements are assured for this part of their operation, so there is good ground for expecting sure preference on the part of these printers for a plate service based on the letterpress principle which has been proved successful."

#### Our Prologue

This New DEPARTMENT is intended for the typographic printer who has or at some future time may add a lithographic offset press, also for the men who are now or will be offset platemakers and printers. In this business of offset platemaking and printing, it is the little things that stop the press, and all engaged in it will do well to keep in mind these old proverbs, "Make haste slowly," and "Haste makes waste."

Although offset lithography will be the principal subject of this department, all other major and minor platemaking and printing methods are also to be represented. Under planographic methods there are direct and offset lithography, collotype or photogelatin, aquatone, and pantone. Intaglio includes rotagravure from cylinder or sheet copper, which is also known as screen photogravure; intaglio-etched or invert halftones, and dust-grain photogravure. Relief-etched plates include halftones and line etchings. It is up to us to apply them successfully in our respective crafts; proficiency in any of these is primarily the ability to apply common sense to what we wish to achieve.

Questions sent in to this department will be answered here to assist readers in overcoming individual difficulties in the plant.—Gustav R. Mayer.

From all this it will be noted that if the photoengraver expects to succeed in doing business with the offset lithographer he must know as much about offset platemaking as he now knows about relief platemaking for letterpress.

There are several plants exclusively devoted to offset platemaking in New York City, Milwaukee, and Chicago, equipped for supplying such complete platemaking service to the lithographer or the letterpress printer who has an offset press; they will supply either negatives or the final press plate, as well as progressive proofs from the color plates and proofs from the black-and-white subjects pulled on an offset hand press on the paper on which the order is to be printed. An offset hand press will therefore be a necessary addition to the photoengraver's equipment and, of course, a man who knows its operation.

The days are over for supplying the lithographer with photographic prints upon sheets of grained zinc to serve as originals from which to pull transfers for his press plates. If the lithographer has a photocomposing step-and-repeat machine, the photoengraver can supply him with both line and halftone negatives, for black-and-white or multicolor work, but even here the lithographer wants to see a proof from a plate made from these negatives to be certain that they will prove satisfactory, and such proofs will have to be pulled on an off-set hand press to be convincing.

Offset-press platemaking by the photoengraver will require a photocomposing step-and-repeat machine and all the accessory equipment required for producing such plates, which will mean the investment of more cash than many photoengravers would care to ask from their bankers, so this might as well be forgotten for the present.

Тнв

From the experiences related by photoengravers who have tried it, platemaking for the gravure press is far less promising in profits than offset plates. As we have said before in these pages (THE INLAND PRINTER, April, 1931, p. 38) there is no such thing as a gravure proof press and, until a proof has been pulled from a gravure plate or cylinder, there is no way of knowing just what the printing qualities of such plates are, for here the depth of the etched image is the controlling factor and not the surface area of lines and dots that make the printing surface of both relief-etched and lithographic offset plates.

As no proof press is available, it will mean the installation of a gravure press in order to supply the customer with a proof and having gone this far, the photoengraver is on the way to becoming a gravure printer, and again those who have tried it say, go slow, stop, look, and listen before acting.

Offset platemaking has quite profitable possibilities for the photoengraver, while gravure platemaking appears to be quite definitely on the red side of the ledger in the present state of our knowledge of the subject. Watch your step!

#### A Step-and-Repeat Photocomposing Machine Speeds Platemaking

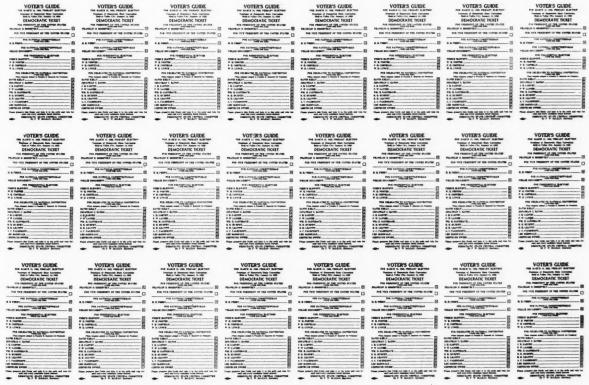
By GUSTAV R. MAYER

Letterpress printers interested in offset, and to whom offset language somewhat resembles ancient Sanskrit, while the machines used in platemaking are very much of an unknown quantity, will be interested in seeing what can be done with a photocomposing machine, and something about the stepand-repeat operations it performs.

This is a machine in which a photographic negative or positive from type matter, line drawings, and photographs can be clamped and moved accurately over the face of thin sheets of zinc and aluminum, which are the printing plates on an offset press. On this machine are scales or rules like a yardstick, coupled up with micrometers that are the guides for moving the negative so many inches or parts of inches in "step-and-repeat" fashion over the metal plate.

At each step the negative is brought into contact with the plate, which is coated with a light-sensitive solution, an arc light is switched on, and only that part of the plate directly under the negative is exposed to the action of the light, the exposure being from one to three minutes. After that the light is switched off, the negative and plate separated from each other to avoid damaging either, the negative is moved to the next position, brought into contact with the plate, exposed, and this is repeated until the press plate contains the number of duplicates wanted or is completely filled with work.

The position of each "repeat" of the job is figured out beforehand from a layout sheet prepared on the same principle as in making up a form for the letterpress. True, all type and text are first set up in the usual way, but this is also necessary when a number of electrotypes are required to reduce the press time on any order for a long run.



This line etching is a reduction of a photocomposed step-and-repeat offset-press plate which is thirty-four inches wide in the original. Although little more than a fifth actual size, it indicates that photocomposed reproduction of type matter does not lose in sharpness to any great degree

I might here mention the leading article in The Inland Printer for December, 1932, describing how the Holt Printing Company was successful in its venture into offset. Mention was made about printing 100,000 Voter's Guide slips in a remarkably short time, followed by a repeat order for the same amount. This order was printed on a 22 by 34-inch sheet twenty-four up and this corresponds to a letterpress form containing twenty-four electros or stereos which would require some time to lock up or clamp down to a patent base.

This photocomposed plate was probably made in less than four hours after the type matter was set; and not over an hour later the offset press was humming, as there is no makeready required with these plates. Comparing this with letterpress production, the advantage is decidedly favorable to the offset press. As the majority of our readers are unable to study this original offset-press sheet, the accompanying line etching from this sheet will help in visualizing it. Do not criticize the line etching too severely since it represents thirty-four inches reduced to seven inches, and a part of the type matter suffered in the extraordinary reduction. It serves the purpose of showing what can be done with a photocomposing machine.

#### Combination Line-and-Halftone Negatives Puzzle This Reader

Occasionally I have a subject from which a halftone and line negative is wanted, and these combined by double printing in the photocomposing machine onto the offset plate. Can you tell me the best way to get the line and halftone negatives exactly the same size so they will register on the offset plate?—X. Y. Z.

The easiest and most practical way is to replace the halftone screen in the camera with a piece of clear plate glass exactly the same thickness of the glass in the screen and make the line negative through this clear glass. Where such combination negatives occur often, it would be advisable to obtain a piece of polished plate glass from the screen manufacturer exactly the thickness of your screen, as it usually is difficult to find plate glass of just the right thickness at the glass dealers'.

Should such a piece of glass not be on hand, remove the halftone screen from the camera, set the halftone negative back in the plateholder, attach plateholder to camera, remove slide and back of holder, center up the halftone negative with the image projected by the lens, and slowly move the back of the camera towards the lens, until the lens image fits the halftone negative, which can be seen by sighting through the halftone negative at the cross marks on the copy. A piece of ground glass in contact with the back of the halftone negative will assist in locating the image.

The distance the plateholder will be moved towards the lens will be onethird the thickness of the glass in the screen for equalizing the image size.

#### Water and Glycerin Should Be Added to Collotype Plate

We have been experimenting with the collotype process, but so far have not had much success. The ink seems to stick on the swollen or soft gelatin along with the hard gelatin. Where would we be able to purchase celluloid sheets coated with gelatin, ready for sensitizing? Thanks for your help.—Commercial Photographer, Portland, Oregon.

The basic principle of collotype printing is identical with lithography, which is the mutual repulsion of grease and water; there must be water, or moisture, where we do not want the ink to adhere when the ink-charged roller is passed over the plate.

A collotype plate is dampened with a mixture of water and glycerin and the soft-gelatin areas must absorb sufficient dampening solution to repel the greasy ink from the roller, so that if these softgelatin areas (which represent the highlights) in these plates accept ink, or scum over, as lithographers would say, there is insufficient water and glycerin present. There also are two other basic reasons for this scumming over the highlights in collotype plates: First, fogging of the plate during time it is in lightsensitive condition, either prior to or after exposure, just the same as a dryplate, film, or photo paper can be fogged at any stage between taking of any of these out of the package and putting them in the fixing bath. Second, overexposure, which will have the same effect on a collotype plate as happens in an overexposed photo print. Here you have three things to chase down to locate the cause of your difficulty: your method of dampening the plate or your dampening solution, fog, and overexposure. We are mailing address of firm supplying celluloid collotype film.

#### Negatives Attain Correct Density When You Follow Directions

I have been experimenting with process film and paper-negative stock with the idea of getting away from the messiness of the wet collodion process for line and halftone negatives. My difficulty is getting sufficient density in the gelatin emulsion materials. Can you supply a developer which would produce the desired result?—Photoengraver, Florida.

In our own work, when using process paper and film for line and halftone negatives, we use the regular developer recommended by the manufacturer of this film and paper and there is a good reason; first, the maker knows better than anyone else of what the formula should consist for a developer to obtain the best results on his material, and then too, if we have any trouble with the material and we are not using the developer that is recommended, it is unfair to the manufacturer to expect him to assist us when we blame our lack of success on his material if we are not following his directions.

tl

SI

ge

ot

T

la

sh

ex

the

tio

wa

All

ma

wa

car

ing

the

tho

and

lied

we

the

field

T. M

assoc

TH

The usual cause of thin negatives on process film or paper is underexposure. In every case exposure must be sufficient to provide enough silver for the developer to work on in producing the desired density in the time and also at temperature the manufacturer recommends in his directions. To find the exposure required under your particular light, make a series of exposures, say ten on an eight by ten film, beginning with ten seconds and increase each successive exposure by ten seconds, then have the developer at the specified temperature and develop for the time stated for this temperature, using a darkroom clock and watching the clock instead of watching the image in the tray.

Keep a constant check on the chemicals and on yourself when mixing a batch of developer and train yourself in the use of the "time and temperature" method of developing. Your average in gelatin-emulsion-negative making will then show remarkable improvement, for you will have control of developing and can adjust exposure to developer.

#### Thanks for the Kind Words, Frank

"I think you have done a wonderful job with THE INLAND PRINTER—I don't know whether the old 'jack' rolls in as it should—but the magazine looks better and better is spite of the tough times."—Frank McCaffrey, the Acme Press, Seattle.

# Industry's Revival Depends on Ending the Sale of Printing at Cost or Less

By JOSEFH T. MACKEY\*

T IS GOOD of you to come here year after year to hold your annual festival gatherings. If I may pass on a thought to you, I would do so by urging you to strongly support your organization in every direction. It exists to help you; to stabilize your industry and to improve the conditions under which you have to struggle to make headway.

There is a growing realization upon the part of the people in general of the value of the true *get-together* spirit. In the last analysis, your organization is a get-together body and you and it can succeed only if the get-together spirit of working together really exists.

But as I see it, the mere getting together will not accomplish much with-

out having as the basis the fine spirit of the Golden Rule. There is little doubt that the lack of getting together in the proper way is doing its full share to retard improvement.

Perhaps the most striking example in modern times of the value of harmonious action resulted from the great war. You will remember that each country comprising the Allies had its separate commander-in-chief. The enemy was making progress. Then came the get-together meeting of the allied countries and the agreement for a unity in thought and action. You saw the result: *Victory*. And so it

seems to me that with unity in thought and action, the arts in which we are allied would grow to greater heights and we could all cope more effectively with the problems now facing the industry.

Through years of experience in the field, I can recall the time when prices

\*This is a digest of a talk made by Joseph T. Mackey, executive vice-president of Mergenthaler Linotype Company, at the tenth annual meeting of the Brooklyn master printers' association, held at the Mergenthaler plant.

for printing were fixed on a more or less hit-or-miss basis. Long hours of drudgery for a mere pittance in the matter of return for the effort made. Then there came a change for the better. What was the cause? Organizations like yours affiliated with a central body known as the United Typothetae of America.

Let us hope that there will arise out of the recent meeting under the auspices of the United Typothetae of America at Cincinnati a realignment along unified lines to carry this great art—the mother of progress—to new and greater heights in the true spirit of get-together on the basis of living up to the Golden Rule.

You cannot sell at cost or less than cost and make progress. You must sell

The difficulty in any of these things is undoubtedly a lacking of the proper spirit of unity on the part of competition. Therein lies the value of organizations such as your own which, meeting under happy conditions and with proper support from members, can be more effective in aiding you to meet your problems than you could, acting as separate units and individuals in an industry.

Let me give you another thought. For some years past resolutions have been adopted by printing organizations condemning the extravagant terms on which printing machinery is sold, and suggesting that sales should be limited to down payments of 25 per cent of the selling price with about two years of credit.

Printing-machinery manufacturers always endeavor to sell their machines for cash. Failing in that, they try to obtain sound cash payments and the shortest possible time for the payment of the remainder of the purchase price.

Where any credit is to be extended, standardized terms of payment are part of their business programs, and it is safe to say that where there is a departure from those standard terms of payment it may be charged to the insistent demands on the part of the trade in pitting competitors against each other, not only on price, but on terms and al-

lowances for old printing machinery.

To my mind the real question is not whether there is an excess of printers, but that there are too many suppliers. The entire field consists of about two thousand daily newspapers, and about thirteen thousand weeklies, five thousand tri-weekly and monthly papers, about twelve to fifteen thousand book and commercial plants, including private and machine-composition plants.

# Wasn't the Depression Terrible?

CENTRAL 9210 • NIGHT OR DAY • CENTRAL 9210 • NIGHT OR DAY • CENTRAL 9210

Warwick Typographers, St. Louis, used this copy on a 5½ by 7 card sent to printing buyers. Other printers are using forms similar to it

your product on *known costs* plus a reasonable return on your shop investment if you are to go forward continuously.

If business is to recover and progress a profit must be made on whatever volume is obtainable. I myself do not see how any progress can be made in the present situation until the principle is recognized that costs, irrespective of the conditions, shall be the basis on which selling prices shall be made.

Arising out of the condition of business as it exists today there have sprung up many small independent dealers who attempt to sell at low cost. But they do no constructive work for the industry. Then, too, you are confronted with the second-hand market. As a result of consolidations or sales of printing and publishing businesses, of which there have been a great many in the last five years, there are perhaps as many second-hand machines on the market today as demand for a year in normal times would require of manufacturers.

Such a situation has created a real problem, and the solution is not a simple matter. It is a condition that will require serious thought and unity of action on the part of the printer, publisher, and supplyman. It strikes at the very heart of your business and unless it is overcome, threatens to undermine the constructive work of many years.

#### Market is glutted

Today the market is glutted with machinery, much of which is inefficient or obsolete. There is thus the danger that the industry may reëquip itself for years to come with machinery which can only perpetuate an unsatisfactory product, with emphasis only on low prices and lower profits for the printer's product.

I believe this problem can be solved. Talk will not cure it, however. Definite and planned action is required. It is not a task for printing-machinery manufacturers alone. The industry should act.

I wonder if such a plan as this would work: Let a corporate body come into being from the ranks of the industry. Let funds be subscribed by the industry at large and be used for the purpose of keeping the market clear of any second-hand machinery. Let such of the machinery as is found to be inefficient and obsolete be scrapped. Let such of the machinery as is found to be capable of salvage be sent to the manufacturer to be restored to first-class condition for resale. Let the price of these reconditioned machines approach within reason the list price of similar new machines.

Let arrangements be made with the manufacturer to sell the reconditioned machines for the account of the corporate body, with proper allowance made for sales and handling expense. The net proceeds to return to the corporate exchequer. This is but a hazy outline. I have, however, little doubt but that a proper working plan is needed to deal effectively with this problem.

And then the industry must learn to forget the temptation of exacting excessive allowances for its old machines in trade. Any machine, the purchase price of which has been recaptured as the result of treating depreciation as a cost element, should, when the time for replacement arrives, go to the scrap heap where it belongs, and not be allowed to come back into the market.

# Huge Auto Cut-out Order Is Printed in Five Colors at One Impression

By CLYDE B. DAVIS

B

fo

th

nes

to:

Pla

flor

the

win

vou

sigh

vou

nice rist-

flori

help

THE

THE CHEVROLET Motor Company, in turning out an advertising mailing, gave to Evans-Winter-Hebb, of Detroit, the work of printing 2,600,000 cut-outs of all the 1932 Chevrolet models of passenger cars, in full colors.

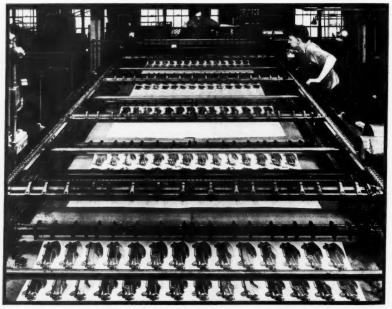
The cut-outs were run off in five colors, together with the descriptions and prices on the back, at the rate of 50,000 to 70,000 a day in a single run on a Claybourn five-color press without any makeready, as makeready is commonly known to printers generally.

Before undertaking this order, the printer gathered together an assortment of old cuts, in black and white and in soft and bold colors, heavy ink work and delicate tracings, and ran prints off on a 46 by 70-inch sheet, feeling that if he could do that run satisfactorily on the

press, he need not fear the Chevrolet program. The result was perfect, so critics said, although the cuts, unlike those made especially for the color press, were not made for that kind of work.

The cut-outs required three carloads of paper. The finished unit was a cardboard package in colors that contained, inside Cellophane, the cut-outs, a rotagravure paper, and a booklet.

The booklet used ten tons of paper, 500 pounds of ink, and kept twenty-seven persons busy three weeks. The rotagravure section represented 1,145 hours of work. The packing box and wrapping used up fifty tons of paper, 75,000,000 square inches of Cellophane, eight barrels of glue, three and a half tons of cover stock, and kept 178 girls and 33 men at work 34,965 work hours.



Auto cut-out on the Claybourn five-color press in Evans-Winter-Hebb plant at Detroit. Five colors were run in one impression at 50,000 impressions a day. It saved 10,400,000 impressions

# Florists Are Preparing for Easter Now and Here Is the Perfect Tie-up

THIS IS THE EIGHTH of the direct-mail aids to printers. From the rapidly growing response, THE INLAND PRINTER is confident that it has struck a big idea. Of course, much depends on the attitude of the printer who sees and reads these articles.

If he simply glances over them, mentally saying, "That looks like a pretty good thing," and does nothing further, these selling helps can't possibly prove

of assistance. But, if he does what so many have done and are doing—adapts the ideas, actually goes out and presents the plan to his customer or prospect, then he has a splendid opportunity of increasing his own profit every month. Best of it is, he will be handling work that is non-competitive, surely a tremendous boon in itself these days.

Printers everywhere have found these copy suggestions profitable. Many have used them to extend the service granted desirable customers. Others use the mailing pieces as wedges for "cracking" the stubborn prospects. And the mailing pieces not only build business for printers, but also for the various lines of business which they are designed to serve economically.

#### Planned for florists

This month's appeal is to florists. With a great part of the country in the icy grip of winter, it may be difficult for you to visualize the coming of spring. Yet shrewd foresight will immediately show you the big possibilities of a nice order from your local florist—if you get started early.

Of course we know of the florists' association and the help it gives to its members by furnishing them with direct mailing pieces. And, too, there are the various syndicate service houses specializing in standardized florist advertising.

But you, as the local printer, have the tremendous advantage of being on the ground. And you may be personally acquainted with your florist, already serving him with regular printing, such as stationery, office forms, and the like. Too, you have this fine opportunity to

Spring is Coming

Here is the first view the florist's prospects get of this early harbinger of spring. It will be doubly effective if snow remains on the ground at the time the local florist mails the folders out



This is the interested reader's next picture. "Give Flowers" and "Easter Offer" are potent phrases for all winter-weary souls. Florists will find customers grateful for the reminder

offer him one distinctive *selling* folder that no other florist in town can use—in contrast with the syndicate material he may buy, only to have the florist down the street use the same piece!

Your florist prospect will appreciate the graceful charm of the typography you can provide, suited to the delicate beauty of flowers. Few syndicated items promise anything near being so suitable to your local florist's requirements.

The beauty of this piece, like all the others which have preceded it, is that it is designed to produce promptest results for your florist customer. "Click" with this one folder and you have a steady customer for years to come. Make money for one florist in your community and the others will soon come to you with their printing problems.

The mechanical details of the folder are as follows: The size of this interesting piece, open flat, is 7 inches by 11¾ inches—folds twice down to 7 inches by 3¾ inches. Use offset stock, 28½ by 45—203. Be sure to cut it so the grain runs across the folder—the 7-inch way. Then you will not have to score the piece.

#### The cost is low

All you have to buy from us is one set of two-color electros—that of the pot of flowers on the first page of the folder and one of the letter "F" shown on the inside. All the rest of the text can be set with type and rules.

Simplicity and economy, with a maximum of effectiveness, are obtained by the use of only two colors—a warm, rich, dark brown and a yellow green. (Remember—the green of Nature is always a

# Give Flowers

Everybody Loves Them ... they are appreciated by all. Nothing can better express your love, esteem, or respect. Flowers are the universal gift, striking the right note and ever vibrating the chords of human companionship.

# What the

Flowers and fruits are always ht presents—flowers, because they are a proud assertion that a ray of beauty outvalues all the utilities of the world. - Emerson

POETS

Say . . .

Now blooms the lily by the

The primrose down the brae; The hawthorn's budding in the glen,

And milkwhite is the slae.

What a desolate place would be a world without a flower! It would be a face without a smile, a feast without a wel-come. Are not flowers the stars of the earth, and are not our stars the flowers of heaven? - Mrs. Balfow

The loveliest flowers the closest cling to earth, And they first feel the sun: so violets blue; So the soft star-like primrose— drenched in dew—

The happiest of spring's happy, fragrant birth.

# THE Gift SUPREME

Throughout the ages flowers have ever been symbols of the finer feelings of men and women. No gift has greater daintiness - none can better convey to the one you love the depth and sincerity of your feelings.

A house with flowers in every room is a house that says to all who enter, "Here's a real home." Silent though they be, they express with unparalleled eloquence all your deepest feelings.

Early Spring messengers, they declare to everybody the passing of Winter's forbidding frosts. They proclaim the advent of sunshine, birds, fruits, soft breezes, warmth - in a word, that Spring has come.

### Use the Telephone

It's right at hand . . . Ask us to assist you in your selection. Whether your choice be modest or elaborate, the same expert advice is cheerfully placed at your disposal. Nowwhile the opportunity offers—phone Mar 6211

#### BISHOP'S FLOWER SHOP

Corner of Alton and Maynard Streets

**BADMINTON** 

Beauty-hungry men and women will gladly hand their money to a florist who so attractively invites them to enjoy his flowers. Poetic praises supply the correct note to change "I must remember to order some flowers" into "I'll order some flowers from him today!"

yellow green.) At the risk of having you call us fanciful, we believe that the two colors thus chosen are closely allied with the subject being sold. For in these colors you have the dress of Mother Earth and her offspring. Of course the ideal method of reproducing flowers is four-color process, which will give you

all the varied hues and tints. But this would involve an expensive set of plates as well as running four times through the press. The two colors suggested will give you the next best effect—at a price that will fit your customer's purse.

Of course you will give extra attention to the typography of this folder.

The type must suggest feminine daintiness, that perfume so naturally associated with flowers. The florist's masculine customers will respond instinctively to beautiful typography, while it affords the ladies an opportunity to do their hinting by handing the folder to the favored man with some comment like, "Isn't this a beautiful piece of printing about flowers?"

The wording of this folder is a combination of attention-getting, selling information and actional appeal. There's nothing fantastic or bizarre about it. The language is simple—the ideas are clear.

#### Features Easter offer

After encouraging a desire, the folder goes on to extol the virtues of flowers as "the gift supreme," and the merchandising angle is covered by the special Easter offer-always one good, standard, selling point, which never fails to click with buyers of flowers.

Perhaps you are one of those rare mortals who do not care for flowers. Or, even if you like them, your interest may be purely casual. In either case, test the pulling power of this folder by showing it to your wife, mother, and sister. Get their reactions. Their prompt suggestions that you ought to buy them flowers should convince you, and give you that added fillip of confidence which will help you sell this piece on the first call.

However, if the ladies follow up on this test with plans for new Easter ensembles, don't ever say we didn't try to warn you!

Before starting out to sell this piece, make up a dummy. Cut a piece of antique or offset paper to the size-7 inches by 111/4 inches. Keep these pages before you as a guide and, with brown and green pencils, rough in the type display. (If you haven't pencils in these

colors handy, red and black will do, but the actual colors will look much better.)

Putting THE INLAND PRINTER under your arm, call on your florist prospect. Show him, first, your rough layout. Then show him the actual folder as it appears on these pages in slightly less than a third reduction from the original. Tell your florist you're probably the first printer in the city on the job and that he is being given preference. Emphasize that his giving you his order will shut off every other florist or printer in your city from using this piece. (Remember—only one printer in each city is privileged to use this plan. First come, first served.)

Go over the copy with him. He probably will not suggest a single change. Ask for his special Easter Offer copy (we'd have suggested one, but each florist has his own particular ideas) and—the order is yours. Simple, isn't it?

The love of flowers is the normal result of the human craving for beauty. Perhaps a garden affords you relaxation during the spring and summer months. In the winter, the florist is gardener for us all. Don't let the ice and snow stop you. He is raising flowers now for Easter. He is hoping to find a ready market then for flowers growing in his hothouses today. This folder is your way of helping him to create that market. He knows that it takes weeks to make flowers bloom and that they must be planted an exact period ahead of Easter so that the blossoms will burst in all their glory at the psychological time.

That is why he will be glad to discuss the printing of this folder with you at once. The florist, perhaps more than any other business man, is a creative artist and appreciates the value of having enough time to obtain the desired effects. That should thrill you!

#### What about labels?

At the same time, you might make this suggestion to him. If he does not have a distinctive label of his own, you can furnish one, using the two-color cut which appears on the outside page of the

folder. It will immediately make that label stand out from all the others—and for months to come it will remind his customers of the folder he sent them "before Easter," making the folder keep on paying dividends long after Easter.

The mailing is simple. The folder may be sealed at bottom either with a





Here is the outside spread of the folder designed to produce orders for the florist. It will thrill him as much as it will the people to whom he mails it. The high point of the year for him comes when the public accepts his special Easter creation as ideal for a gift for milady

pre-cancelled 1½-cent stamp or with an irregularly shaped green seal. Should you prefer this latter method, a regular stamp of course will go into the upper right-hand corner—the usual place.

Before going ahead with the mailing, be sure to consult with your postmaster. The minute you have written up the order, write to us for your electros. Cost of the two-color bunch of flowers and the letter "F" is only \$4.67. Send check, draft, or a money order for the exact amount to The Inland Printer, 205 West Wacker Drive, Chicago. It is important that required amount be sent, otherwise your order cannot be filled.

# Drying Box Plays an Important Part in the Finishing of Collotype Plates

Here are further facts on the gelatin process of reproducing photographs with artistic perfection. This box can easily be built by collotype printers

In the first section of this article on collotype, which appeared in the December issue, we discussed the complete process of producing collotype plates, the gelatin to use, how to grain the glass, how to apply the substratum, and many other points of importance.

A number of pieces of apparatus used in collotype platemaking were described and illustrated. In this article, we shall explain other necessary equipment and tell the uses to which these aids are put.

Having prepared both glass and the light-sensitive bichromated gelatin solution, to be coated on the glass to form the printing surface, some suitable kind of box for drying the plates is vital to successful collotype platemaking. Naturally there are minimum and maximum temperatures between which this drying should proceed to produce consistently satisfactory results. This is 120 to 130 degrees F. and the plates ought to dry completely in about two hours. The box should be designed so that temperature

By GUSTAV R. MAYER

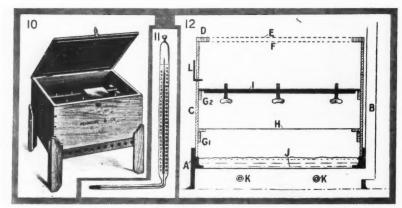
can be controlled accurately; the water that evaporates from the gelatin coating should escape easily; the plates must be protected from drafts, light, and dust to avoid fog and spots. The gelatin coating must be uniform in thickness, so a means of leveling plates in the drying box is of great importance.

In years gone by, gas was used to heat water or sand at the bottom of the box, but now various electrical heating units are available which, combined with the thermostatic control, make this method of heating far more desirable. The construction and general appearance of the most popular type of drying box or oven are displayed in Figure 10. Size depends on the size of plates to be used. The box should be only large enough to dry two plates at a time, since when the gelatincoated plates are once in the box they should not be disturbed nor the cover raised until they are completely dry.

For a beginning, plates larger than 10 by 12 inches should not be attempted. A box with an inside measurement of 26 inches long, 18 inches wide, and 18 inches deep would be about right for drying two 10 by 12 or smaller plates; it should be perfectly smooth on the inside, with the walls thick enough to conserve the heat; the lid is an open frame covered with a cotton goods called turkey red, or with black alpaca or serge material on the top and a coarse canvas on the lower side of the frame.

#### Plates are leveled in box

A ledge runs the long way of the box on which rest iron bars containing ordinary thumb screws for the leveling of the plates. Figure 12, a sectional end view of the box recommended by Fithian, will make this clear. The sides ought to be of well-seasoned wood at least 3/4inch thick, dovetailed and then glued together; the bottom (A) is a sheet of heavy galvanized iron, covered with an inch of fine clean sand to equalize the heat; the heating is done with two long Bunsen burners (K K) extending the length of the box; (B) is a pipe for carrying away gas fumes. To further spread the heat, fine-wire gauze (H) mounted on a frame resting on a ledge (G1) is placed approximately halfway between the source of heat and the plates; about midway between the bottom and top of the box is another ledge (G2) on which rest movable iron bars (I), with thumb screws in them for leveling and supporting coated plates. A bent thermometer (Figure 11) is inserted in the box (L) on a level with the position of the plates. The lid (D) consists merely of a frame covered on the outside (E) with black



The drying box needed in preparing collotype plates is shown, together with the bent thermometer for reading temperature inside the box, and an end cross-section of the box. (D, E, F) compose the cover, a wood frame with cloth covering; (L) is the thermometer; (G2) is ledge on which rest (I) movable iron bars containing thumb screws for leveling plates; (G1) is ledge on which rests (H) wire screen for spreading heat supplied by (KK) Bunsen burners. (B) is pipe for carrying off gas fumes. The construction of the box is described in the accompanying article

alpaca or serge and on the inside (F) with coarse canvas to permit free evaporation. The box must be perfectly tight at the joints to avoid drafts, as even a slight draft will produce wave marks in the plates during drying and these will show in prints. To make a thorough job of the box, the inside is lined with plaster board, screwed into place; laying a coat of plaster of paris over the boards and in corners will be an effective draft preventive and conserve the heat, in addition to decreasing the cost of heating. Electrical-heating units can be readily installed in the bottom of the box by an electrician. These ovens or drying boxes are to be purchased in Europe, but will have to be homemade here. Just a nice bit of tinkering for a handyman!

Precaution should be taken to locate the drying box in a place free from vibration; a press or any other running machine, or even someone walking over the floor, will produce sufficient vibration to destroy the grain formation in the gelatin coating while the plates are drying. Vibration during drying is the cause of many inferior collotype plates; such plates will appear satisfactory, but will be difficult to ink up and will produce weak impressions. Keep your box covered with a sheet of paper when it is not in use to keep dust off the cloth lid.

The substratumed glass, the bichromated gelatin, and the graduate for the measuring of the necessary amount of gelatin solution for each plate are first of all warmed to about 120 degrees F.

#### First level the glass

With the aid of the level (Figure 14) the substratumed glass is carefully leveled up in the drying box in the exact position it will occupy in drying; the lid of the box should remain open until the plates are warm, or they will sweat and such plates will produce spotty prints. After the plates are warm close the lid and heat them to about 120 degrees F.

Each plate ought to have the same thickness of gelatin and there is a definite limit to the quantity of solution that will produce a satisfactory printing surface. A heavy coating will result in a coarse grain and wave markings, while a thin coating will produce so fine a grain that difficulty will be experienced in the printing. The quantity of gelatin solution required depends on the particular formula; this varies from four to nine

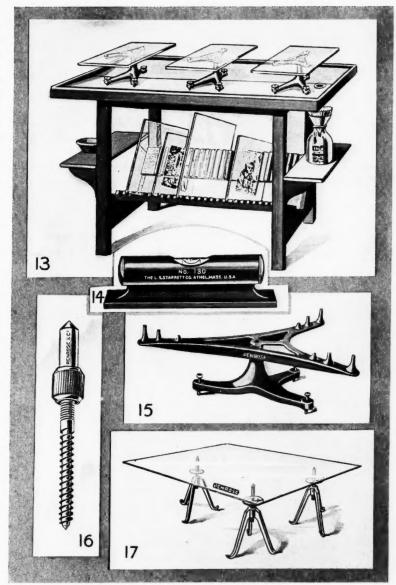


Figure 13 shows workbench designed for convenience. Plates must be leveled perfectly when gelatin solution is flowed on. Figure 14 is a level used to adjust (15) leveling stand, (16) leveling bench screws, and (17) leveling points for assuring an even base

minims or drops a square inch. The Dubois formula calls for six ounces to cover a 16 by 20-inch plate, which would be  $1\frac{1}{2}$  ounces for an 8 by 10 plate, or nine minims a square inch of surface.

#### Now to pour the gelatin

With everything ready, take a warm glass from the drying box, level it on the leveling stand on your workbench (Figure 13), dust it carefully with a brush, measure out the required quantity of the warmed gelatin solution into the heated graduate, pour it slowly over the warm plate to avoid bubbles, carry the gradu-

ate back and forth over the surface of the plate to spread the gelatin solution, then tilt the plate one way then another and assist it in covering the entire surface with a glass rod, a piece of straight cardboard, glass strip, or piece of paper.

Another way is to pour the warm gelatin carefully upon the left edge of the warm plate, then slightly raise the plate with the left hand and let the gelatin run down the incline, assisting the spreading and flowing with a small piece of paper on the finger; none of the gelatin solution should be allowed to run off the edges of the plate or onto the back. As

soon as the coating has spread out in an even layer, lower the plate onto the leveling stand and remove any air bells or dust specks with a pointed paper strip.

Now place the plate in the drying oven in exactly the identical spot it occupied when first leveled up; it is a good plan to put a little mark with a wax pencil or litho crayon upon the back of the plate where the leveling screws in the drying box come into contact with the plate; some glass is wedge shaped and if not returned to the position at which its surface was level, the coating will be uneven in thickness. After both plates are coated, close the drying box carefully, raise the temperature to 120 degrees F., and the plates should dry in about two hours. They must not be disturbed.

#### Plates must cool in box

After the time for drying has expired, turn off the heat and allow the plates to cool in the box; opening the box immediately may break the hot glass. Permit the plates to cool overnight.

As the plates are now light-sensitive, they should not be exposed to daylight or white artificial light, but should be removed from the box in yellow light, also before placing in the printing frame and after exposure under the negative before washing begins.

The ordinary collotype plate is quite translucent, while the Dubois formula produces an opaque plate, making the inked image clearly visible. The plates will keep two or three days; if stored, they should be placed face to face and kept in a light-tight box in a dry place. Dampness quickly spoils them.

#### Only yellow light is safe

The yellow light mentioned may be very bright. Be sure the violet and blue rays of white light (to which the plate is sensitive) are filtered out and the light will be safe and the plates will not be fogged. The work will be done better where there is plenty of light.

Various kinds of leveling stands are in use (Figures 15 and 17); the leveling screws (Figure 16) can be secured in small wooden boards or screwed into a bench and are both economical and very practical. An ordinary table or a bench will serve for leveling the plates; the illustrations merely indicate the working principle for your guidance.

(To be continued in the February issue)

# Inventor of Pantone Shifts Interest to the Offset-Printing Processes

By STEPHEN H. HORGAN

Many forward-looking printers, publishers, and photomechanical workers are asking: What has become of the pantone process?

A. Ronald Trist, who developed it in all its details, brought it to this country and it was rumored that it would be first used in the printing of telephone books, for which it seemed to possess many advantages. Millions of impressions can be printed from pantone plates without any danger of type being battered or injured, because of the harder-than-steel quality of the chromium surface.

An American Pantone Company was formed with a laboratory at Bloomfield, New Jersey, where pantone backed with bakelite was to be tried out exhaustively before marketing. Now comes a report that Trist has further perfected several details and has decided to print from pantone in the offset manner, abandoning its application to use on typographic presses, as was his original plan.

#### Really a planographic process

Pantone is indeed a true planographic process of printing. It will be recalled from the many previous articles published here that the printing plate itself, with its polished chromium surface, resembles a silvered mirror.

The first pantone plate to reach this country came to the writer and, when he took it to the proofer for some prints, the experienced Washington pressman, after rubbing the palm of his hand over the surface, said it would be impossible to get an impression from it as the plate would ink all over. Being persuaded to try it, he rolled it up with printing ink and found that the ink would adhere sharply to the chromium image, while between the halftone dots was an amalgam of silver-mercury that repelled all printing ink. Clear proofs were pulled until the mercury evaporated.

Since that time Trist has adopted a method used on the daguerreotypes of the early forties and he gilds the silver, which prevents the silver from tarnishing and the gold-silver film makes a better amalgam with mercury. The main

problem today is how to supply the infinitesimal quantity of mercury between the dots to repel the ink. The mercury takes the place of water, as used in lithography, as an ink repellent.

Experience has taught offset printers how to judge the minimum amount of water to be deposited by the dampening rollers on the grained zinc or aluminum plates to prevent the greasy ink from adhering between the lines and dots of the printing surface. If mercury could be supplied as easily as water, the pantone-offset problem would be solved.

The practical query is: What advantage will pantone have over the planographic methods employed today? One of pantone's advantages is that it will give a sharper result when printing direct from its mirror-like surface. When chromium is applied to the right metal, the latter can possibly be drawn around a printing cylinder and used on present planographic presses.

The supposed advantage of printing from a pantone surface onto a rubber blanket and then offsetting from the blanket on paper is to permit the use of rough-surfaced paper, but this could be done by using a proper rubber blanket. This would give the printing surface a resiliency by which irregularities in the paper surface might be overcome.

the

to

rul

col

fro

ext

twe

Тн

#### Perfection not achieved

It would appear that the several electrodeposition steps in the making of the pantone-offset printing plate are a disadvantage compared with the simplicity in preparing the metal plates for present offset printing. Another reason why it suffers in competition with the present planographic method is that the latter has found the nearly ideal presses, inks, and paper for offset printing.

It may be claimed that all the offset presses can be adapted for the proposed pantone offset. Still, pantone is handicapped because a way of supplying the necessary mercury has not been found. Trist no doubt soon will begin telling printers wherein pantone improves upon present methods. Printers will listen.

# SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

RAYMOND KNUDSEN, Van Nuys, California.

—We consider the portfolio containing graduation cards of students decidedly well done. It is remarkable to notice the variety of style achieved through different styles of type and paper, all in good taste and entirely proper.

PORTLAND HIGH SCHOOL PRINTING DEPARTMENT, Portland, Maine.—No finer work has ever been received by this department from a school of printing. It is beautiful and there is

impressiveness in real beauty. Motto card projects entered into a national competition are fine enough to frame and expressive of the finest in typography. We salute you.

LISIECKI PRESS, INCORPORATED, of New York City.—Black and White is a most impressive brochure, with everything in keeping and all contributing to a striking effect of contrast, including the type, Bodoni Bold, just the right face. Large halftones are as near perfectly printed on dull-coated stock as we have ever seen them; the solids are black and the highlights as near white as they should be. This is a real achievement and you may feel mighty proud of having produced it.

KLINGSTEDT BROTHERS COMPANY, of

KLINGSTEDT BROTHERS COMPANY, of Canton, Ohio.—If the bands at the sides had been only one-half as wide or less, the colorful leaf enclosed with your November house-organ would have scored unusually high. As it is, the decorative feature mentioned gets too much attention. While the point pertains more especially to the eighteen-point rules near the edge, printed in a deep green, the triangles inside the rule, printed in light green, ought to have been reduced in proportion. The colors are in excellent taste.

Joseph Huckins, Omaha.—Aside from the fact that the lines are most decidedly crowded, the resultant effect being made worse because there is an extraordinary amount of space in between words (far too much, to put it another way), the new letterhead of the Hotel Paxton is very good. The arrangement is quite impressive and interesting, being modern in that respect. We would like the envelope de-

sign much better if the spacing in between the lines, especially between the address line and the triangle used as an ornament beneath it, were in keeping with the wide letterspacing of the name line. Bear in mind, wherever letterspacing is resorted to, additional spacing between lines is required in order to give proper balance to the typographic "picture."

EDWARD ALONZO MILLER, Bloomfield Hills, Michigan.—No better work in the traditional manner is being done today than yours. The typography, layout, colors, papers, and finally the actual printing are so particularly fine the work would compete favorably for attention with the finest work possible in the heavier modern effects, sans-serif types, and so forth. Save for a suggestion of the necessity for a bit more space between the lines of text, the case-

SHARE YOUR
KNOWLEDGE
REVIEW
for
NOVEMBER
1932
\*
Published monthly by THE INTERNATIONAL ASSOCIATION of PRINTING HOUSE GRAFTSMEN Incorporated

THE INLAND PRINTER salutes whoever is responsible for the new cover of the Craftsmen's publication. Craftsmanship is exemplified by the wood-cut technique of the pictures illustrating work of various printing-plant departments in the traditional manner

bound "Festival of Gifts" is charming. Beauty is the prime quality. Nothing can attract more than that which conforms to all the laws of good taste and embodies nothing offensive to anyone. You are to be congratulated.

RURALIST PRESS, Atlanta.—If the ornament in green were less pronounced, the units a bit smaller and printed in a weak green, we would like your new letterhead a lot. The rules might be spaced a bit closer together. The trouble is that the ornamental features go farther than they should, that is, draw too much attention from the type. This should be avoided.

The design is modern in arrangement and is decidedly effective. It is also original, and so, characterful. The same result would be had by printing the type matter in black instead of in the gray, or even in some deeper gray, but it is

our view that, due to the size of type, and so forth, the design on the whole would be too strong. Better just tone down the decorative part.

CENTURY PAPER COMPANY, Indianapolis.-We appreciate the fact that you placed us upon your mailing list and we have enjoyed the many specimens of your advertising sent us. We do not recall a single paper distributer who has issued more advertising or more intelligent advertising than that recently done by you. We are sure it will not only prove resultful, but that it will be inspiring and helpful to the printers in the creation of ideas for themselves. Indeed, its distinction is one of the reasons for our belief it will prove profitable, for it will command the interest of every buyer of paper who sees it. The house publication in folder format, large size, The Century Mark, is particularly fine.

SAWARD, BAKER AND COMPANY, LIMITED, London, England.—"There is a tide . . ." is a highly commendable piece of work from the standpoint of layout, of typography, and presswork, as well as advertising promotion, especially the first named. It makes use of some of the best modern layout expedients, such as the masses of color, illustrations appearing at the extreme edge of the paper (bled), and display at the side rather than centered, conventional fashion. The display type, known here as Beton, is quite modern and in thorough keeping with the display and layout features. Especially good work was done in printing the halftone over the rough cover stock. We have nothing but praise for the number of miniatures of the advertise-

ments which your agency has produced, shown tipped in as an insert and which, when opened out, is considerably larger than the pages of the booklet. Most commendable of all the features of the entire piece is the layout.

ALEX G. HIGHTON, of Newark.—Your new letterhead is a dandy and the folder, "Aids to Effective Advertising," offering on request, by



Sane, striking layout. Front (above) and first spread (below) of large folder designed by William Badke and printed in black and light gray

number, helpful mailing pieces you have issued in the past, is likewise high class. We notice in the three lines of the title, "Aids to," "Effective," and "Advertising," you have printed the first and third in red and the second, meriting the greater emphasis, in black ink. A heading, thus printed, emphasized black is stronger than red in tone value and that one word in black amid lines of red has far greater prominence than one line of red between lines of black. Red is emphatic not through any strength, as many assume, but because of the contrast it provides when an item is printed otherwise in black. We always enjoy your work and get many new ideas from it. The same must apply to all who see it, including prospects, which is what you want most of all.

EINO E. WIGREN, of Chicago. While all the small items you submit are de luxe, we consider the folder business card of West, Advertising Copy, outstanding even among the best. It is, to use slang, a knockout. No one could chuck it to one side. There are indeed few who have the knack of giving a few words in connection with a restricted amount of decoration, largely rule, the effect of design distinction which you always do. What makes the result the more remarkable is that such decorative features amplify the effect of the type as they should rather than

draw attention from it. Good taste in the selection of colors is another attribute of your work. The medium brown and olive of the West item are harmonious and impressive, yet no more satisfactory than the mellow blue and gold on the Yerda Jansson card, and those of other items which you submitted.

WENDELL W. FISH, Los Angeles. -Although some of the blotters are a bit bizarre, objectionable perhaps because excessive attention might be directed to the form at the expense of attention due the substance, that is, the copy, there is no denying that they sparkle with interest and make emphatic the thought, "here is no ordinary typographer." Everything you do is distinctive, even where, as on the blotters particularly, you do not cut loose with both barrels at once. On the private mailing card we find the word "Type" in caps appears at the top and left-hand edge of the stock, while "Fish" is "bled" at the opposite corner. More restraint is evident here, we should "hallelujah." Your letterheads are both excellent, decidedly characterful, as is also the folder "Advertisements set by Fish win again." No one will ever say of anything you do, "I saw some-thing like that once before."

George W. Wheelwright Paper Company, of Chicago.—One could not put as much matter on a letterhead to good effect as you



TIME OFF .. Once in a while we pause in our work of turning out beautifully printed pieces for others, and print something for ourselves.

In this folder we want to show some of the skill that lies behind our presswork. What could be better then, than to reproduce actual illustrations used in a few of the jobs we have recently printed?

Although we call ourselves "The Olsen Publishing Company"...from which you may gather that we also publish a number of magazines, our Printing Division is a distinct producing unit. Fine commercial printing represents over SEVENTY PER CENT of our entire production and requires two floors of equipment manned by a staff of skilled printers.

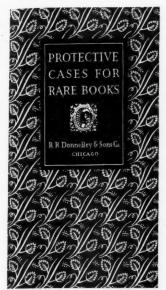
Of the six jobs illustrated on the next page, three (marked with an asterisk) were created and produced by our own Copy and Art Department.

Over half of all the commercial printing jobs we produce are created either wholly or partially in this department. It is the largest creative department maintained by any printing organization in the city and serves many clients in Milwaukee and throughout the United States.

PRINTING DIVISION The Olson Publishing Company 505 West Cherry Street, Milkaukee, Wis.

Typography

the Priceless Ingredient and Presswork the Perfection of Little Things



Attractive cover of booklet by John Kristoffy, of the Donnelley design and layout department. Original is printed in black and light blue on white stock

have unless he used the most beautiful and clear type faces. Yours goes over the top by use of two of the best, Bruce Rogers' Centaur (rare on letterheads and other stationery) and Frederic Warde's Arrighi italic, and also because of the excellence of the composition, which reflects credit even upon a concern so able as the great Donnelley organization. Printerdom owes a lot to the R. R. Donnelley & Sons Company; no one of the thousands who visit the great and palatial plant in Chicago goes away without having a lot of respect for the industry. The writer swells with pride in the fact he is a printer every time he goes into the place. Yet some men engaged in the art preservative of arts and in the art promotive of industry malign the industry. The difficulty is not with the business but with some of those in it, but not "of" it.

ANDREW REID AND COMPANY, London, England.-We have always admired your house-organ Strawberry Pie but, unless memory plays us tricks, the latest, an Engineering Number, is decidedly the best. The offset cover in three colors is a dandy and, it is interesting to note, made from a drawing in "the aerograph treatment, in which the color is sprayed on paper by com-pressed air." The type is the excellent Gill Sans of the British Monotype Company with display set in a bolder version of the style. We quite agree with your comment that the type "has a sparkle and legibility all its own, admirably suited for engineering work, tables, figures, or copy. We particularly admire the handling of the illustrations, the rectangular massed effect of the white space around them, and their bleeding at the edge of the stock, usually at just one side. No less commendable is the printing, both letterpress and offset results being excellent.

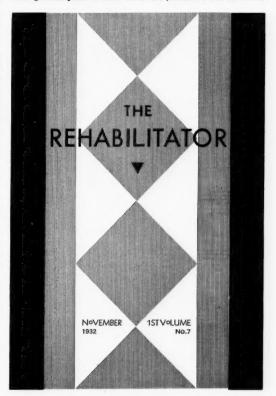
WILLIAM O. DEMPSEY, of St. Louis. The announcement of the Annual Spring Dance of the Junior Advertising Club is quite attractive until it is opened up. The type matter on the inside is just a jumble, arranged so that the white space also is unpleasing. Due to the way rules are run between the several groupings of type, forming a broken band, the suggestion created is not unlike stuttering. Too, the lines of type, in relation to each other, are decidedly bunched. Typography must be clear and intelligible and to a degree the Christmas Dance announcement, the type of which is arranged in lines gradually increasing in length, suggesting the Christmas tree, is like the other. One does not get the full sense without reading the display most carefully. It fails in its interpretation. one of its most valuable services. Better by far to have used a Christmas tree ornament and arranged the type matter however it came best when giving the lines distinction and force in keeping with actual importance. Certainly all features in this copy are not of uniform display value.

NITTANY PRINTING AND PUBLISHING COMPANY, of State College, Pennsylvania.-You have done fine work on the publication, The Old Main Bell, for November. Despite the fact it is a "plain type job," without illustration, the cover has character and design merit. However, the articles featured in the panel are crowded too closely, whereas the date and wording in the lower part of the box are too widely spaced. Next time we hope you will reduce the space taken by the date, price, and the rest, so you will have more where it is urgently required. The index page is quite attractive, although the type used for the index proper is too small and otherwise is made hard to read through being set in caps and small caps. We like the text pages set in Deepdene with Kabel Light heads, but regret that you did not use the latter for initials in place of the condensed bold roman letter, an unpleasant contrast. Inking and impression are both a shade too weak. A good feature is the way, in some instances, the line illustrations are combined with headings. It is too bad one was not used in connection with the heading "Miss Sophie" where, because of the shortness of the title, the page appears somewhat unbalanced.

RADCLIFFE & JULIUS, of Stockton, California.—One of the advantages of this task recently has been that of seeing the various items of advertising issued the day after election, all with the same object, that is, to emphasize that with the uncertainty of events out of the way business would go ahead. These have quite properly been without political bias and should do some good, especially since one of the difficulties, citing general opinion, has been fear. Your effort in this direction, combining the idea sketched



Above, the striking cover of a church bulletin, the color plate for which was cut out of rubber-plate material by the designer, George M. Salomaa, of the Hudson Press, Hudson, New York. An ingenious pattern made with rule features his cover below

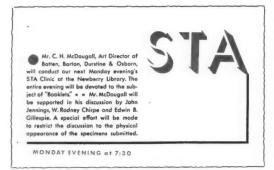




Real creative work here, snap and vigor, too. The back cover of the May house-organ printed in black and orange on yellow



This panel demonstrating the picture-making possibilities rules afford is from Graphische Revue, published at Vienna, Austria



Meeting notice designed by Don McCray and set in the special service department of the Lord & Thomas advertising agency

above on the envelope, where a large donkey in color parades before an elephant, appears beneath the displayed words "It's all over now" with a blotter quoting the newly popular "gag," "Wasn't the depression terrible?" The envelope design is striking. We regret that the blotter is no great shakes typographically. The type in the panel headed "Forward" is too small and unimpressive, while, in silver against the brown stock, the phrase "Wasn't the depression terrible" also fails to have emphasis. It is too bad, considering the size of the type used on this piece, that a lighter color of stock was not selected. The darker the stock, the larger and heavier the type should be.

PAUL E. HAUS, The Sigmund Press, San Antonio, Texas.-The initial effect of the folder "But for me the sea" is impressive and attractive; a verse of poetry by John Masefield, relating to the ocean, being printed in a panel cut in a large halftone of a beautiful seacoast scene, with the waves breaking against the rocks. While the inside pages are not to be considered as bad. the body matter nevertheless is too large in relation to the display lines and too closely line-spaced in addition. It is all clear and readable enough, but lacking in the degree of class the front cover leads one to expect. In general,

the label of the Sigmund Press is commendable, though old-fashioned looking and somewhat crowded near the bottom, where the bulk of the type matter appears. Because of its proximity to the word "for" in the upper left-hand corner, we believe the word "from," set in the rules dividing the item, would be better if moved to the center laterally. A blotter greeting for the same company printed in black, green, and red is interesting and attractive in general, but the type is not the nicest you might have chosen. It does not seem to work well in a panel with small margin between type and rule. Your work has a lively and interesting look, a desirable quality.

pri

ille

feat

ern nifi

mo

ity

gre

or

rec

son

exp

hor

typ

and

glo

Eu

T

Co

an

you En

par

wa

wo

and

sig

pag

cor

not

ind

wh in spa

use

go

co

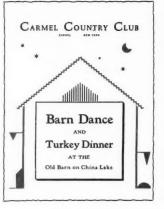
thi

pe: yo

col

T

CONTINENTAL TYPEFOUNDERS ASSO-CIATION, New York City.-Your latest brochure on the Kabel series of the sans-serif types, of which we note there are now nine variations, is well done. We like the cover particularly, and also the page of text headed "The Modern Gothic or Sans Serif" and on which we find text we wish every one seeking to do "modern" work would read. While printers and agency men indicating types to be used in advertising may obtain copies from the association, we want to reprint a snatch or two from the page, it is so like what the editor so often has said in







Dinner and dance
Dinner will be served promptly at seventhirty o'clock.

Dancing from eight until twelve-thirty.

Music by the Venetians.

Dress will be old-fashioned. (Gay nineties)

House and Entertainment Committees

Stunt typography by Charles J. Felten, of the Hamilton Press, New York City. The "h" in the feature line of the "Hallowe'en Party" title page is a "u" and a piece of rule, the "d" on the spread of the item is a rule at the side of a cap "C"

print and from the platform when illegible "cubist" types were being featured in involved layouts with bizarre ornament and called modernistic four or five years ago. Significant sentences are:

"One of the essentials of sound modernism is simplicity, with purity and directness of line; and it is not surprising that a type of the greatest simplicity, without series or hairlines, should have become recognized abroad as the correct medium for modernistic work."

Amen. It might be added, lest some may interpret the above as expressive of any belief that there is more intelligence abroad than at home, that wild, weird layout and typography had but a tiny fling and short stay in the spotlight and glory, being designated "fresh" in Europe as well as in America.

THE WETZEL BROTHERS PRINTING COMPANY, of Milwaukee.—That's an interesting and unusual catalog you turned out for the National Enameling and Stamping Company; striking and colorful all the way through, modern in all that is worth while of so-called modern, and finely printed. The cover design and some of the more open pages are particularly fine, yet one or two, page 16 for example, do not seem to fit in. The amount of copy supplied for those which do not rate so high was a handicap: indeed, with cuts the size used, a stylish page here was out of the question. It is too bad a few lines of space could not be saved by making all the columns wider (for which there is room). On the page in question there is quite too much space between the columns, more particularly in view of the vertical crowding. This catalog is noteworthy, aside from its physical attributes, because (in view of the printed wrapper) a number were used for sampling, something more printers might do advantageously with extra copies of particularly good jobs. Worthy of note is the copy imprinted upon the wrapper, which states that you have done all the printing for this client for thirty-two years "through prosperity and depression" and that you expect to continue with the concern, Nesco for short, for the next thirty-two years. We wonder

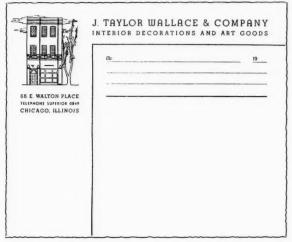
how many printers have had unbroken relationships with customers for that length of time or more.

WELLS PRINTING COMPANY, of Madison, Wisconsin.-Few printers issue such expensive advertising as the memo pads you get out frequently, judging from the number submitted, and we believe it pays, for certainly fifty or more leaves of good paper, substantially bound, with the month's calendar printed at the bottom of each leaf, will be kept by anyone as an item of actual service and convenience. And retaining these memos means keeping your effective selling talk. It is found in your name and telephone number near the calendars on each sheet and on the cover of each bound set of pads. Excellent display work is manifested in the handling of this front-leaf copy, which advances reasons for an aggressive use of advertising and for having you produce it. Stock illustrations in tune with the copy enliven the appearance of these pages and encourage interest. Upon one, for instance, the dominating type display is "Oil Up the Old Cash Register." It is illustrated by a cartoon of a fellow hammering on the old thing to beat the band. The copy goes on to say, "Let us help you pep up your sales literature." The fact that your own has pep, which no man in his right senses can deny, is sure to amplify the force of anything you might say along that line. Though one or two are crowded, and a few are given somewhat of a spotty appearance through the use of too much ornament, the blotters are similarly commendable.

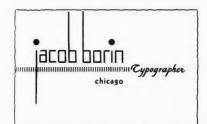
BALDING & MANSELL, London, England.-We have always recognized as a principle that the only reason for a printed piece is the message the copy has to give, hence it follows that type is paramount. We recognize a place for decorative features when such facilitate the delivery of the message, that is, when they enhance the appearance, adding eye-arresting power without constituting any handicap upon the type. We feel that however clever the folder "One Color Only" is as a work of art, looking at it as one viewing art for art's sake, considering it as a means to



Folder title page by Sheffield-Fisher Company, Rochester, New York. The highball and chart-effect rules appear on the original in a brilliant orange, creating a most pleasing and eye-catching layout combination



The invoice, usually regarded as being unworthy of careful attention, is in this instance given real class by Eino Wigren, Chicago typographer

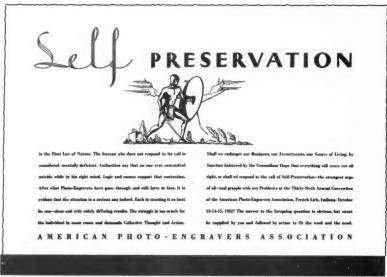






Striking business cards by the gentleman named. The original of the one on the right is in three colors, the type being black, the initials "J B" yellow-orange, the underscore a faint green-gray

On the original of this card the type is in black, reverse bands red, and rules and feather gold



Center spread of a characterful folder in series calling for unity and sound business methods by photoengravers. Black and orange on dull-coated India tint, the 12 by 18 original is striking

an end rather than the end in itself, we cannot endorse it. The copy (effective and appealing in your behalf) is made to appear decidedly secondary, as if it had to be searched for, which is not correct. Infinitely better, because while it emphasizes form the message is emphasized, is the circular letter in reverse color, white against black, through die-cut slits, in which a booklet with a red cover titled in black, "Advice," is inserted. This red cover against the black background of the reverse letter creates a smashing picture—a lot more emphatic than the complex folder. The advice is on the subject of various type faces you have, a line of which is shown in connection. This item stands out among all items of printer's advertising we have received in some time.

EARL S. MALLORY, Richmond, Virginia.-Thanks a lot for your expressions of appreciation. It is an inspiration to have so many write that THE INLAND PRINTER is "the one thing each printer should read and digest," as you do, or words to similar effect. It is also an inspiration to examine such excellent examples of craftsmanship as the specimens you send along with your compliments. All are high class-indeed, some are very outstanding, comparable with the best of printing done by anyone, anywhere. Items which impress us most are the folder, "Easter Flowers," for the Hammond Company (a gem of impressiveness combined with beauty), the Ladies Night Program brochure of the local Craftsmen, the letterheads for the Men's Store, the Marston

FLOOR SHOW DIRECTED BY MARIE ANNUAL DINNER Music DANCE BOB TAMM'S ORCHESTRA MILWAUKEE CLUB HOTEL OF PRINTING HOUSE CRAFTSMEN SCHROEDER NOVEMBER **TWELFTH** AT 6:30 P. M

Center spread of folder (French) announcing the annual party of the Milwaukee-Racine Club of Printing House Craftsmen, by William Badke, of the Olsen Publishing Company. Mottled blue cover stock was used, type matter being black over silver musical notes, shown here as white

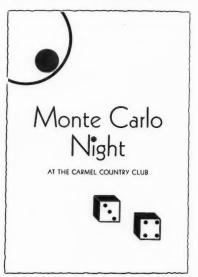
Flower Shop, and the Hammond Company, and the striking "Proof" envelope of Beverley and Company. One of the principal features about your work which impresses us the most is outstanding display effect without suggestion of the bizarre. You take the black sansserif type and achieve a result which folks of discriminating taste will appreciate, and a result which should overcome a prejudice many have against such types, potentially useful.

CLAUDE A. HAYS, of Topeka, Kansas.—Of course the cover of the booklet, "The Handbook of Student Information," looks neat and

ei

bet

TH



A folder title page "set out of the case" by Charles J. Felten of the Hamilton Press, New York City. Original is printed in black and red

would offend none but the most rabid modernists, yet it is dull and colorless. Yes, there can be "color" in black-on-white printing. It is achieved by good contrasts of size and also of tone. The type of the main group ought to have been larger and in a style having more snap. In view of the wording, and the connection between the two parts afforded by the word "of," we cannot see how you could decide the words "The Handbook" should be displayed above "Student Information." If all these words should not be the same size, as we consider would be quite proper, the words deserving of greater emphasis would be "Student Information," being more descriptive of the contents. In a group of type, furthermore, where some lines are even length and others decidedly short in comparison, outline or contour is bad. Squared groups should be consistently squared, all lines even length, or all lines should be of different length, when good effect depends a lot on the positioning of the different lines in relation to length. With the main display so low and smaller type above, the title page violates proportion by the approximately even division of the type page by this main display and balance by the fact that the accent is too low, about exact center but appearing to be below it. We regret to see oldstyle roman used for the larger headings inside and modern for the subheads. With the text in the modern form, the display throughout, and on the cover and title page as well, should have been of like design if the job were to be consistent and attractive.

H. W. HAWLEY, Birmingham, Alabama.-While you have a good conception of what constitutes effective display and arrangement, the former particularly, the work you submit is inferior nevertheless mainly because of the types used. Broadway is passé and aside from that you seem to feature the mechanical block faces and Old English, which are hopelessly out of date. Considering the character of the work you do-largely the small commercial forms-it would pay you to instal a series of Goudy, light and bold. We say Goudy because the Old Style is an excellent light face for letterheads, business cards, and the like. Caslon might be chosen instead because it is a better straight-matter face, and thus more useful in booklets, folders, and work containing considerable text, but the writer has always felt the suggestion of lettering conveyed by the smooth Goudy Old Style made it particularly adaptable for the general run of commercial display work when one couldn't have a wide range of styles. Bodoni is another useful, all-around face but is of very decided character (unpleasing to some especially in the bold form) hence not so good an investment for the printer of limited equipment in type. Good type is the foundation of good printing, and you should get some; we couldn't give you better advice. Line crowding is a fault you should correct; avoid making space between lines less than that





Learn to dance correctly to the popular slow-tempo music! At the Regent Dance Salon, talented instructors will teach you all the new steps, correct your dancing faults, bring confidence and poise

THE REGENT INSTITUTE

An interesting comparison, two treatments of the same copy shown in the "L. & M. News," of London. There, under the first, comment is found to the effect that "the typographic treatment, although in sympathy with the copy, obscures the direct statement of the message." The second is characterized as "mechanistic design without frills and furbelows, and easy to read without distraction." Suitable atmosphere without sacrifice of legibility could be given with traditional type, and points the author makes regarding the first could be made to apply to a form set in sans



Small Printing, represented by lively robust, ailing, and positively anemic specimens, will be submitted to the Society of Typographic Arts' 1932 Clinic next Monday evening. Mr L E Sprunger, chairman of the evening, and his consultants will direct the discussion of the clinic toward sound conclusion of diagnosis, treatment and expected effectiveness of this classification of printing 

Be sure to bring examples of programs. business cards, letterheads, leaflets, office forms, menus, book plates, etc. Newberry Library. 60 W Walton. Monday evening at 7:30 p m.

Striking announcement printed on a government postal card in black and lemon yellow. The three-dimension type of the feature display is Umbra, a Ludlow Typograph offering

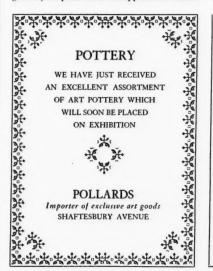
\* \* \* \* \* \* \* \* \* \* \* \* \* \* \*

between words, something which should never be the case. And look to your presswork; you seem to be using cheap ink and effect is drab.

SHEEGGG PRINTING COMPANY, Dallas, Texas.—There are some clever specimens among the group you sent us, an example being the blotter on which the display, "The Artistic Printery," appears in a triangular panel, part of a vertical decorative band in the middle of the stock. One or two things mar the appearance of this piece while contributing nothing to the qualities by which it is distinguished. The ref-

erence is to over-decoration which, continued even further in some of the items, is the most serious fault with your work. In the particular instance the two black triangles, outside of the open and larger panel containing the title, and the Old English initial starting text set in the utterly different face, Bernhard Gothic, a sansserif style, are the offending features. The blotter would be a real knockout except for them. The same general panel idea is carried out on another blotter; black triangles again offend. The open or outlined triangular panel containing the firm name might very well be larger; it appears lost in relation to the large amount of gold-surfaced open space on the blotter. In general, the piece has a rich appearance and on

that account will be kept on desks of prospects where ordinary blotters, more plainly advertising, would not be used. The blotter whereon small triangles printed in different colors appear in great number leaves a sour taste, even although compelling some attention. Furthermore, the decoration subdues the message in type, which is the only purpose of producing any item of advertising. Watch, therefore, any tendency to employ too many ornaments. The novelty of your own business card on which a wide gold border is "bled," and whereon the three lines are stepped off to the right with initials in red is commendable and while the red and green appear dull and flat we do not doubt but that the card created interest.



#### POTTERY

WE HAVE JUST RECEIVED
AN EXCELLENT ASSORTMENT
OF ART POTTERY WHICH
WILL SOON BE PLACED
ON EXHIBITION

POLLARDS
Importer of exclusive art goods
SHAFTESBURY AVENUE

Another comparison from the "L. & M. News" illustrating an abusive use of traditional type and a less successful use of sans, which the author goes out of his way to champion, than above

# THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

## A Reader Wants Duties of Editors and Comma-Hounds Defined

I am interested in the relation of, and distinction between, editorial and proofreading departments. Do many establishments have editorial departments?—California.

Where both departments exist, the editorial has to do with the selection and preparation of copy; the proofreading department's function is to see that "the printing is like the writing." Such departments are found in newspaper and magazine plants and in large publishing houses. In the smaller plants, territories overlap. Each business is best organized with a view to its own individual circumstances. Departmental responsibilities should be clearly defined, and with an eye to promotion of the spirit of cooperation, team work. It is impossible to give a more helpful answer without further detail of question.

## Apostrophe Again Directs Notice at "Two Weeks Vacation"

I note your statement that "two weeks vacation" is correct. A similar phrase puzzled us, "ten days' notice," and in referring to "The Secretary's Handbook," by Sarah Augusta Taintor, of Columbia University, and Kate M. Monro, Haaren High School (Macmillan, 1931), we found the following: "Possession should not be attributed to any inanimate objects. 'The streets of the town' (not the town's streets) were carefully laid out.' Exceptions: Certain idiomatic uses of this type do not show possession. (See 'College Handbook of Composition,' Woolley and Scott, p. 217): a day's vacation, a week's work, one dollar's worth, a month's notice, a year's interest, three years' salary." We are curious as to just what authority upholds your viewpoint. Can you cite such authority?-Minnesota.

I do not know of any authority that upholds my viewpoint, and would be glad if some reader who does know of any will share his knowledge with us of *Proofroom*. My answer was meant to be rather an original philosophical consideration of the value of the units in the expression than an authoritative settle-

ment. Too many authorities are far too arbitrary to suit me, or to receive full respect from practical workers. The authority that bans expressions like "the town's streets" is too prim and precise for robustious users of English. There certainly is, also, a real and big difference between "a week's vacation" and "a dollar's worth." They mean, it is true, "a vacation of a week" and "the worth (value) of a dollar." But the first "of" is not quite the same as the second, which is genitive. I think "two weeks vacation" and "ten days notice" are okay, and better by far than when cluttered up with apostrophes. Incidentally, and as a matter of possible interest to Proofroom readers, I am surprised that any one so keenly concerned for such fine points of usage should write, as this Minnesota friend does, "the MacMillan Company" instead of "Macmillan," and confuse singulars and plurals as in this: "The Blank Printing Company of this city has been a participant in this discussion, and are also interested in your reply." I mention these things in no unfriendly or faultfinding spirit, but because they exemplify for us who read proof the foolishness of being so hypercritical over some small matters and much too careless about others where actual accuracy is the test, not fine-spun and over-nice differentiations.

#### Punctuation of Display Wording Differs From Straight Text

Should there be a comma after "Inc." in the copy herewith?—Ohio.

The copy is shown below:

Blank Laundry, Inc., Sometown, Anyoldstate.

The comma is not needed. It would be, if the copy were all in one line. In an address like this, some writers like full punctuation, but most printers prefer to take each line as a separate unit.

#### "Dixie-English" Comes to Defense of Favorite Baby, "You-All"

When and how is it correct to use "youall"? If two men were leaving a room would it be correct to say, "Where are you-all going?" We have been having some warm debates over this question. So far, the exponents of Dixie-English have the majority vote. I would like to have your comment.—Virginia.

Webster's Dictionary, which the querist might term a damyankee publication, recognizes "you-all" as a Southern colloquial expression. Used that way it is commonly written with the hyphen. "You-all" is colloquial. "You all" is good standard English. The "all" is distributive. "Will you all be there" means "Will all of you, each and every one of you, be there?" "You-all," I imagine, would be used of two persons, though in ordinary English the expression would be "both of you." In literary English the best casting of the sentence would be, "Where are you two going?" I hope this comment won't start another war!

#### Obvious Errors Are Easily Caught as Little Ones Sneak Through

Example of present-day slackness in matching subject and predicate, in number: the headline, "Lack of Pants and Shirt Do Not Halt Patient."

And here is a headline with some fancy compounding: "Thick-Weather Conditions Extend East as Far as Harrisburg." There is growing support for a practice of putting a hyphen between any two words that may precede a noun, whether they require visible welding or not. This is a twilight zone instance; or, in accord with this tendency, a twilightzone instance. I do not like overloading print with hyphens that have nothing to do but sit there and look as pretty as they can. Whether the idea in this expression is actually "thick conditions of weather" or again "conditions of thick

weather," the meaning is as clear without as with the hyphen. When there is danger of ambiguity, use the hyphen; at other times, why use it?

A publisher of a farm journal wrote an editorial for it in which he said:

It is perfectly true that the Presidency is a man-killing job, but how cheap to make political propaganda out of it?

I say that sentence is purely exclamatory, and is not at all an interrogation. And I say the custom some folks have of using a query mark after such sentences just because the words are cast in the form used for questions is nothing in the wide world but an affectation.

One university alumni weekly prints: "not a single first-down." But "in the whole first half." Let's not get too "het up" over it, but there actually is an interesting change in the shade of meaning between "the first down made in the game" and "the first first-down." The compounded expression really is used to bring to mind the whole series of four downs of which this particular one is the first. Just an oddity for the proofroom philosophers to chew on.

A friend submits two clippings from successive editions of a Chicago newspaper: "second son of the third marriage of Salisbury," "second son of the third Marquis of Salisbury." Yes, the big foxes are seen and chased away, but the little ones sneak in and gnaw the vines. Be eternally vigilant.

#### Mysterious India Sends In Query With Homelike Look About It

Should we print "1930 was a year . . ." or "1930 Was a year . . ."? Capital or lower case "w"?—Ahmednagar, Deccan, India.

If the question turns upon use or nonuse of the capital, the answer is simple and easy: Do not use the capital "w." "Was" is not the start of the sentence. It used to be considered extremely bad form to start a sentence with numerals, but in these times of change and uncertainty rules are less regarded and practice is loosening up. Numerals are used at the beginning of sentences with apparently no sense of discomfort, and in pretty good print, too. But I think there still are more persons who prefer to avoid it wherever possible, as by spelling out the numerals: "Nineteen-thirty was a year . . ." It is my impression that the Scripps-Howard newspapers sanction the use of figures at the start.

# Balance Rules With Common Sense in Every Division of Words

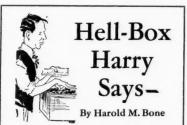
By EDWARD N. TEALL

Some months ago I wrote a short series of papers on division of words. The articles were based on a study of that subject made many years ago by my father, F. Horace Teall, for The Inland Printer, and used as a chapter in one of his books.

Since then in further thinking upon the subject, I have felt that there was something missing in the discussion. It seems to me the trouble (as we say) was in trying to cover the whole field with a set of rules. The rules given were good; one proofreader might accept them in their entirety as a guide, while another one would not be able to swallow them whole—but they were clearly reasoned out, and worth attention at least as a starting point, a *pou sto*, furnishing material for consideration in making a better statement of principles.

They did not, however, say the last word on the subject; and in trying to find that last word I have come a step nearer the happy consummation by recognizing the advantage to be gained by supplementing the rules with intelligent practical judgment. In word division, as in compounding, I think not only that a perfect set of rules has never been made, but that none can be made.

Suppose you were asked how to divide the word "p-r-o-j-e-c-t." Your mind might well react to it as a noun, and you would reply "proj-ect." Or you might happen to think of it as a verb, and say "pro-ject." Of course if you were mentally alert you would say "After the 'j' if it is a noun; after the 'o' if it is a verb." The one combination of letters can be either noun or verb; in one use it is accented one way, and in the other use another way, and the accent decides whether the "j" leans forward or back.



A good layout artist is one who knows when to draw the color line.

The most commonly used *letter* in a gangster's alphabet is X—marks the spot.

A certain *estimator* has a hobby of studying the *figures* at musical shows during evenings.

Whenever a printer can't find enough to *feed* his presses, he is apt to land in the *breadline*.

When you try to collect some bills nowadays, the only thing you *pocket* is your *pride*.

No, Oswald, *rubber plates* were not invented as a boon to careless waitresses or hash-slingers.

A pair of home-furnishing newlyweds visited a paper jobber in search of *antiques*.

> A diet will reduce your waist, (At least, so it's been said) But take my word a diet won't Reduce your overhead.

#### Here is a good example

Another very interesting example is "p-r-e-c-e-d-e-n-t." Webster gives the noun "prec-edent," the adjective "preced-ent" (with long "e" in the middle syllable). Now, see what are the difficulties in fixing upon a single rule to meet all considerations involved when you analyze. The combination "p-r-e-c" is not a word form. The "c" at the end of a word would suggest only the hard sound. The soft or hissing sound would be represented by a double "s," as in "press," "kiss," though we do also have it expressed by the single "s" in words like "this," "bus." The hard "c" sound at the end of a word is represented normally by "ck," as in "kick," "clock," "wreck." So you have choice between dividing it "prec-edent" and letting the sound of the "c" take care of itself, and dividing "pre-cedent," running the "c" in with the "e" which in normal usage notifies softness of the preceding "c," as in "cent," "perception." And in this

new division you would run up against a new snag, because "pre" all by itself "says" long "e," not short "e." Thus, no matter what criterion you adopt for the division's impact, you must necessarily sacrifice the other possibility. As some of us think one point dominant in importance, while others regard the other point as supreme, there is bound to be variance of opinion and practice.

#### Creates a puzzle

In the same way, the division of the adjective is puzzling. "Ced" standing by itself represents the sound of "sed," not of "seed." To indicate through syllabication the long sound for that "e," it would be better to divide "pre-cédent." But of course by so doing you break up the elements in the original or root word, "precede." And here you come to the question of whether worddivision should reflect the etymology of words, as in British custom, or the actual pronunciation, as in the American practice. Unless disputants over the syllabication of a word are in agreement on this matter they can never get together. And the difficulty is greatly increased by the fact that when such matters are being argued it seldom happens that either or both the debaters understand all these background facts, or are even aware of their existence.

Now, I don't doubt that some who peruse Proofroom month after month think I am too much bound by respect for rules, while others resent my readiness to shove the rule into the background and work out the problems on merit. The fact is, I try to hold the printer's and proofreader's working interest ahead of everything else. Plunging into the middle of the thing, my conclusion, from what has been said about the division of the words "p-r-o-j-e-c-t" and "p-r-e-c-e-d-e-n-t," is that while rules are helpful-are in fact necessary, indispensable—there are times when they simply will not work in situations that must be dealt with in a practical way.

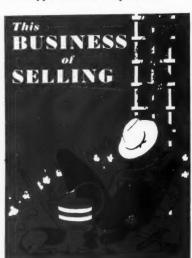
#### An excellent point

From the printer's point of view, better results would be obtained if, so far as possible, the word "precedent" as a noun and as an adjective were to be thought of as properly divisible in only two ways: "precedent" and "precedent." Of course it is simply impossible

to adopt this as a *rule*, because in narrow measure (as in newspaper work) many breaks have to be made which are hardly defensible on any grounds except those of mechanical requirements. To overcrowd or to overspace a line is bad; worse, perhaps, in hurried work, than to divide irregularly.

Are we getting anywhere? Yes-to the posing of a definite question for the printer and proofreader, namely: Shall we adopt the aristocratic or democratic standards of office style? Nothing is so standardized as democracy, well developed; dedicated to freedom in its inception, it develops into a formulation of rules for everything. When football was a more or less aristocratic game, it was played by the players; now it is the great sport of the democracy, and all wrapped up in husks of rules, so that after almost every play the officials have to go into a regular huddle and debate whether the play was legal. The true aristocrat has manner; the imitation has manners. The aristocrat of the shop has style; the would-be has stiff, tyrannic rules that won't always work.

Yes, this is an exaggerated statement; exaggerated for sake of emphasis. The plea is for an orderly but a fairly free-spirited practice. It is not for anarchy, and not for rule by momentary whim; it is a plea for full knowledge of the rules set up by recognized authority, together with intelligent discrimination in their application to our problems.



"Sales and gardens will not grow if you sleep on the job" is the thought behind this houseorgan cover by Olmsted-Hewitt, Minneapoli advertising agency. It is a part of one prepared for "The Small Home," a client's publication

Unless the proofreader has a deep knowledge of the principles of language, understanding of grammar, and of the "feel" of words in the common mind, he might better choose a good guide and stick to it consistently; he will at least have a ready alibi when some one hauls him over the coals. But it is desirable that proofreaders raise their calling to a higher standard than the merely automatic process of checking up, and make themselves known as specialists in language, intelligent arbiters of points in dispute, fit and worthy to be trusted with authority and responsibility.

#### Once Tiny Check-printing Plant Now Leads Entire Field

If you build a better mouse trap—and beat a path to your prospects' doors—fortune is sure to smile upon you. That, at least, is what happened to W. R. Hotchkiss, organizer of what is now the De Luxe Check Printers, Incorporated, of St. Paul, Minnesota.

In 1915, he installed an old press, a few cases of type and an unshakable faith in himself in a rented room, determined to do nothing but bank-check printing and to do that so well that business would come to him. As a result, Hotchkiss today is president of the largest producers of bankers' checks in the world, dealing internationally.

Besides a big plant in St. Paul, the firm has additional check-printing establishments in Kansas City, Cleveland, Chicago, and New York. The New York branch, running lithograph work, was opened a year ago, during the peak of the depression. Customers in every part of the United States, Canada, and Mexico are serviced from the various plants.

Several printing-machinery improvements were invented by Mr. Hotchkiss to facilitate his plant operations. Recently he patented a new lithographic press which is being built at the main plant for installation in all branches.

A normal force has been kept at work during the years of retrenchment, officials of the company state, although the volume of business has been reduced. The company has never operated at a loss. Many large banks are regular customers, including one which requires \$10,000 worth of checks monthly. It is a record all printers can admire.

# So-You Do Like Our Contests!

Well, Here's Another ORE than 500 entries were received in our letterhead contest just closed (see list of prize winners on page 54). Many of the contestants asked for another opportunity to test their skill in the handling of type, rules, ornaments, and colors.

The Inland Printer obliges. Here, then, is another chance
—AND THE PRIZES ARE BIGGER!

It has been several years since The Inland Printer ran a cover contest. Then printers talked and wrote about it for months. Now, we herald another one, and, as before, some of the leading designs will be used on the magazine.

#### THE COPY

The Inland Printer, May, 1933

#### THE RULES

- Submit eight proofs in two colors of your own selection on coated stock of any hue. Submit also two proofs of each form in black ink on white coated stock to simplify reproduction.
- 2. All designs should be suitable for a page 9 inches wide by 12 inches deep. Standard type faces, ornaments, and borders are to be used. In addition "trick" decorators or pictures made up from or cut in type material are permitted.
- 3. Proofs must be mailed flat with the name and address of contestant plainly written on the reverse side of ONE of the two-color proofs.
- 4. The decision of the seven judges selected by the editor to be final.
- 5. All entries must be addressed to and reach the Contest Editor, The Inland Printer, 205 West Wacker Drive, Chicago, Illinois, not later than April 1.

#### THE AWARDS

Five prizes are offered to make the competition a bit more interesting: First, \$40.00; Second, \$25.00; Third, \$10.00; Fourth, a two-year subscription to The Inland Printer; Fifth, a one-year subscription. In addition, remember, some not awarded prizes by the judges may be selected for use as the regular cover of the magazine and their designers awarded \$10.00.

The Inland Printer reserves the right to use any design submitted and, except in the case of the three winning the cash prizes, will pay \$10.00 to designers of covers which are used.

## Offset Is Golden Dream of Printers When Handled With Brains

By B. C. CHAMBERS\*

In going into the offset-printing field, the letterpress printer is carrying out a logical development of his activities. If we consider the function of the printer to be that of placing matter of all kinds on paper, there can be no definite limitation as to the means employed. As technical methods improve and become standardized, the necessity for specialization disappears.

So we may expect in the future to see printers using all methods of reproduction in their plants, including letterpress, offset lithography, gravure, and collotype. Of all these various methods of printing on paper, offset lithography has been the first to develop to a point where it can be done by persons who are not necessarily specialists.

There are several reasons why printers find it advantageous to instal an off-set department. In the first place, offset increases their scope. Offset is successful on practically any antique paper, whether the matter to be printed is line or halftone. Heretofore, the printer has been limited in his use of antique paper to the printing of type and line engravings. When able to print halftone subjects in one color or even full color on antique paper, his field is extended.

This increase in business possibilities means not only new customers, but an increased volume from present clients.

In the second place, offset adds considerably to the quality of some products the printer produces. There is no question that on many kinds of work a better result can be obtained by offset than by letterpress printing.

In the third place, by installing offset the printer achieves considerable economy in the cost of production. Cost of duplication on forms which are to run more than one up is much less on offset than the cost of electrotypes. An additional saving is also realized in registration, particularly color forms, as this is achieved by precision in making the plate and requires no time on the press.

\*This is text of talk made by Bert C. Chambers, vice-president, Bartlett-Aldus Press, New York City, at U.T.A. convention in Cincinnati. Additional savings are realized in makeready time, which is much lower on the offset press, and in production, as the speed is higher on the offset press.

The foregoing undoubtedly sounds so attractive that it might be assumed that every printer ought to enter the offset field. However, the problem of installing and operating an offset department is not simple. It might be well to indicate some of the problems.

One of the first difficulties encountered is that of obtaining the necessary information and experience to intelligently operate your offset department. The entire problem of platemaking and presswork is quite foreign to a printer's past experience. He should not attempt to instal a department without expecting to spend considerable time familiarizing himself with the principles of the process and undergoing many trying situations while gaining experience.

Another difficulty is that of finding competent men, properly trained for the various positions in an offset department. Offset has not reached a standardization anything like that which now prevails in letterpress work. Methods differ in each plant, and my experience has shown that no two will agree. With this in mind, the difficulty of obtaining a crew to work as a unit is obvious.

Also, when a printer instals an offset department, he wishes to apply it to his own printing problems. The majority of men now available have been trained in lithographic plants and have to be well trained in applying the process to the printer's particular problems.

Another question facing the printer is that of whether he shall attempt to operate the necessary departments for making plates in his own plant. It is my opinion that, at the present time, any printer who cannot obtain sufficient volume to support a platemaking department should not enter the field. Future developments in the making of offset plates may make it feasible for establishments to specialize in platemaking only, servicing a number of printers. But, as long as the problem of platemaking is as delicate as it is at present, it is very doubtful whether such a procedure would be entirely satisfactory to either platemaker or printer.

Another point in connection with the installation of offset of interest to printers is just what class of work he can expect to do, and what his relations will be with companies in his locality which do only offset lithography.

There certainly is no reason why a printer should hope to compete ably

#### LETTERHEAD CHAMPIONS ALL!

The letterhead contest announced in the October issue brought 509 two-color entries from 309 printers in every part of the world. Most of them were good.

First place and \$25 go to William Metz, St. Albans, New York; second place and a two-year subscription to The Inland Printer are the portion of L. A. Walsh, Oakland, California; Ben Wiley, of Springfield, Illinois, came in third and will receive The Inland Printer for a year; Meyer Wagman, New York City, came in fourth and receives a six-month subscription.

Emanuel Klein is the winner of the \$25 blue-white rock crystal necklace, earrings, and bracelet offered by P. D. Wilson for the letterhead design he liked best. The crystals were sent to Klein in time for Christmas.

Seven men acted as judges: Gilbert P. Farrar, Intertype Corporation, New York City; R. T. Porte, Porte Publishing Company, Salt Lake City; Oswald Cooper, of Bertsch & Cooper, Chicago; Douglas C. McMurtrie, Ludlow Typograph Company, Chicago; Harry L. Gage, Mergenthaler Linotype Company, Brooklyn; Paul Ressinger, designer, Chicago, and the editor.

Each judge selected ten of the 509 entries, forty-six in all being chosen. The first choices received ten points, seconds received nine, and so on. The winners and runners-up will be reproduced in the February issue.

The complete scoring by the judges and other pertinent facts on this most friendly competition also will appear in The Inland Printer for February.

with the established companies specializing in certain fields. Such companies are able to produce the type of work which they are doing as economically as it can be done, and there isn't the slightest chance that the printer could compete. They have individual fields of work and the printer should not look to those sources for work; he should rather adapt the process to the more economical production of work he already has, and use it for obtaining additional work which would naturally be outside of the field of the regular lithographer.

If the printer will apply offset to his own problems, he will have ample work to keep his presses busy and which can be obtained without keen competition.

In the future, we can expect to see more and more printers entering the offset field, and I also look for many developments which will aid materially in bringing this about, among them being:

First—further simplification of platemaking and printing, reducing the necessity of employing highly skilled men; second—development of central sources of supply of plates, obviating the need for installing of a platemaking department in every plant; third—development of better papers for use on offset presses, thereby extending offset to the field of quality printing.

## G. P. O. Produces Volume of Beauty

AT THE bottom of this page are shown the cover and the initial text page of a notable book of keepsake qualifications which, produced in the Government Printing Office at Washington, is one that might well make George H. Carter, Public Printer, and his associates in that department proud.

The subject, as set forth in the characterful title page, is the text of an address made by Frederick W. Ashley, chief assistant librarian of the Library of Congress, before the Eleventh National Conference on Printing Education, held in the Library last summer.

Ashley's talk was about the three thousand volumes of fifteenth-century printing purchased from Dr. Otto H. F. Vollbehr by the United States Government at a cost of \$1,500,000. Included is a "forty-two-line" Gutenberg Bible.

As interesting as the information given are the format, design, and typography of the work, which in excellence of workmanship and authenticity of style is on a par with the best efforts of those who print leisurely and without governmental mandate as to cost, and who have recently made much fuss about the quality of G. P. O. work.

While in no sense defending the typography of the *Congressional Record* and other print, The Inland Printer welcomes this proof of George H. Carter's ability, when unrestricted. As the text page shows, the style is most acceptedly that of the "Book of Books," the "forty-two-line" Gutenberg Bible, even to the number of lines to the page.

Initials are blue and red on the original page, which is 10 by 13 inches. Its charm is not as easily apparent in our reproduction, since the coarse texture of the toned and deckled-edged stock which is a part of it is not apparent here.

Similarly, reproduction of the cover falls short. With the darker portions of the print in black and the lighter part a soft, rather pale blue, on a parchmentlike stock over light board, the full-size design is effective and inspiring.

THE INLAND PRINTER expresses its appreciation of being one of the necessarily limited group to receive this fine work, copies of which will be sought and treasured for years, and compliments the Public Printer, who has accomplished much in his handling of the G. P. O. that has benefited printerdom and added to our knowledge.





care y new 2004. "And the first years the first party of the first par

### OBSERVATIONS OF THE HOUR





#### By HANK TOOMS, the Old Printer-Philosopher

Hank says: Unmourned and unsung, Old 1932 passed from the scene. Now we are, or should be, rarin' to go, with a clean frame and a new bunch of copy on the hook

"This is no time to fish skeletons out of

the closet or for the pot to call the kettle

black . . . . No matter if business is 'off,'

it can be put back on the profit track by

the application of common sense . . . . .

and what is common sense? Cooperation,

no more and no less!"-Hank Tooms

Well, here we are, all set for another year. And from what I could glean as I percolated around, few of us shed many tears for Old 1932 as we pied his form on December 31, come midnight. Unmourned and unsung he passed from the scene and now we are, or *should* be, rarin' to go with a clean frame and a new bunch of copy on the hook.

I never was much of a hand to whine over spilled milk or decry the water that has slid by the wheel of the commercial mill. 1932 was a year of small profits or no profits for most of us. That so many of us were not disappointed over our final balances (red or black) was because we *expected* to make little or no money. Just fancy that!

As my old friend, Elbert Hubbard, would have said, were he still among us: "We were enjoying poor health." Not physically, but financially. We not only did not expect, but did not look forward to, or even *hope* for a cure. We were more or less satisfied to take things as they come and consoled ourselves with the fact that so many of us were in the same boat—even though she was leakin' from stem to stern

and we had to bail like the old Harry to keep afloat.

Printers' meetin's till the last days of the year were mostly pro and con. Too little "pro" and too much of the "con." Some for this plan. Others against that one. No fixed purpose. Too little or no program for concerted action. Everybody, almost, willin' to "let George do it," but with "George" asleep on the job.

Then along come October and the sleepin' giant begun

to stir. The U. T. A. Convention sure put a shot in the old boy's arm. But, better yet—in his noodle. The conference of the unaffiliated groups set their machinery in motion. Then followed the Graphic Arts Council Committee appointments and finally the formation of the International Graphic Arts Council. Now we're headed some place at last. Maybe not fast, but at least we are *on our way*.

Let anyone tell me that 1933 ain't startin' off on the right foot and I'll nominate him by acclamation to the nut house.

Coöperatin' heartily to get this "new deal" across is the Printing Trades Secretary-Manager Association. The local groups must get in line if this forward movement is to succeed. This program ain't a pink tea or propounded for lackadaisycals. It's all okay, brothers, to make up a plan, but workin' that plan is the test of our metal. It's plumb up to you and you—and me! Each one of us!

This program ain't no crazy quilt. Summed up, it is proposed for one purpose—so printers can make enough money to pay their bills, look supplymen in the face with a clear conscience, and have enough left over to buy the baby shoes or friend wife a new coat. Even "throw in" a movie occasionally for good measure. Nothin' crazy with such a plan, is there? If there is, I fail to see it anywhere.

Now, brothers, to put this over we've got to stop askin' what "they" are doin' and ask ourselves what "we" are doin'. This is no time to pass the buck or mooch a seat on the aisle in the theater of Procrastination. This meritorious program can make a hit on the Broadway of Success only as the *local* associations function with the parent body. Cities which have no local organizations at present must form such bodies (graphic-arts groups). Organizations which are now functionin' (even though run down at the heel) must be strengthened. Old 1932 was a very "bad" year for all organization

activities, but 1933 is here. Let's look forward, not backward. Have the courage of our convictions and press onward. If we don't—a lot of us won't have a roof over our heads or a floor under our feet come January 1, 1934.

This is not the time to fish skeletons out of the closet, or for the pot to call the kettle black. 1933 *is* startin' out most promisin' if we will only see it that way. No matter if business *is* "off," it can be put

back on the profit track by the application of common sense. And what is common sense? Coöperation, no more and no less! Gettin' together! Plannin' together! Workin' together!

Supposin' we look at it this way: Jim Black down the block is havin' as hard a time to make a profit as you and I. His prices run about the same as ours. If we cut prices to push him out, we might get pushed out ourselves. Instead, by workin' together so all of us are on equal footin', we can put a crimp in the guy who foolishly cuts prices because he never pays his bills anyway. Somebody has to pay them some day, and it shouldn't be us!

What a program! What an opportunity! Let us grasp it so that 1933 may be a Happy New Year in deeds as well as salutations. We can do it if we really want to.

# THE PRESSROOM By EUGENE ST. JOHN

Practical questions on pressroom problems are welcomed for this department, and will be answered promptly by mail when a self-addressed stamped envelope is enclosed

#### Desires to Produce Price Tickets and Labels for Clothing Trade

What firms manufacture various grades of tag cloth used for cloth size tickets and labels in the dress manufacturing business? Is a special ink necessary for printing these cloth labels to insure permanence? Can die-cutting on a platen press be used to angle cut and punch holes, same as ticket attached, or must special machinery be used? These tickets are used in gangs. The attached ticket is produced by a concern making the labels and also a special machine to be used in stamping "style" and "size" numbers and to cut the labels from a long strip. Is this type of label open for general manufacture by printers?

The most economical method of producing the linen tag-cloth dress tickets is with special presses which feed from the roll and perform all the work in one operation. You may obtain the tag cloth from leading paper dealers. The same presses most economically produce the cardboard tickets (up to limit in thickness of card possible on other than the platen presses). Thick cards are printed on oversize platen presses. If the cards are first angle cut and printed on platen presses, the holes can be punched most economically on the paper-drilling machines. A good ink assures permanence.

# Platen-Press Embossing Is Simple With Stewart's Special Board

Will you give us some information as to the latest, best, and most economical process now employed in embossing on a printing press, and tell us where to purchase supplies used in the process? We noticed in an advertisement, and as being for sale by you, "Stewart's Embossing Board," under the heading "Embossing Composition." Has this anything to do with answering the above question? Will you also kindly give addresses of concerns specializing in cards embossed or engraved with emblems of fraternal orders?

Stewart's Embossing Board has been on the market fully a third of a century and, for cold embossing on the platen press, gives excellent results. With each purchase comes a brief but a thorough manual on embossing. For a beginner, particularly, the use of the above-mentioned material is recommended. The names of firms decorating cards with fraternal emblems are being sent. Many paper dealers can supply such cards.

#### His Fancy Die-cut Order May Be Cut in Quantities for Economy

We are enclosing a rough sketch for a die to be made. Will you advise us if it is possible for us to die this shape out, both inside and outside cuts in one operation, on a quantity and not one at a time? Will you also advise if it is possible to print gold ink (not size for bronzing) on the offset press?

You may die-cut both dies in gangs in the one operation. The dies come prepared with bits of rubber glued on the wood in the dies to push the cardboard from the dies after the impression. Before attempting to print with gold ink on the offset press, we advise you to consult press builder and inkmaker, showing them a sample of the piece.

\* \* A Copy Suggestion \*

### Business Will be better

-But Not for the Timid

IN TIMES of stress no one quarrels with retrenchment. During a cyclone the courageous follow the timid into the cellar. It is not fear that prompts this, but wisdom of the highest kind.

But while the timid are still trying to quiet shaking limbs, the courageous are at work repairing the damage.

Then they get a fast start toward renewed prosperity.

So it is at present in business. The courageous in each industry are sizing up the damage and looking to its repair. Soon they will have much to say to the buying public. And a great deal of what is said must be said with printed pieces.

Clever cover copy used in Inklings, Ramsay Publishing Printery, of Melbourne, Australia

#### Automatic Feeder Pump Is Noisy But It Gives Excellent Service

I have a pump, attached to an automatic feeder on a pony cylinder press, which is very noisy—has a loud hum. Can this be quieted in any way? I have seen other pumps that are not noisy doing the same work.

The make of pump you have, while a most effective one, is not noted for its quietness. It is possible that the makers may suggest a way to reduce the noise.

#### Customer Demands Perfect Work and Rejects Any Weak Copies

We have run across a difficult customer, who microscopically examines each and every sheet or folder of thousands ordered and insists on perfect production. We have undertaken the thankless task of educating him to the physical impossibility of such demands and would appreciate your advising us if any articles were run in your magazine dealing with this matter which we might give our customer for his further enlightenment on the matter.

Cannot recall any such article. If you deem it wise, you might turn a strong glass on whatever this unreasonable customer makes or sells. You will find imperfection, for one maestro can always find a flaw in a masterpiece of another. Thus you may confound and humble him. Whether this action will turn out profitably for you is for you to decide.

# Use Platen Press and Brass Type to Print Small Wood Squares

What kind of a press would have to be used to print from foundry or rubber type on wood one-half inch thick? Who are the manufacturers? To print on small blocks about three inches square and one-half inch thick where the entire surface is covered with printing—what kind of guides are there that would also act as grippers? Or what would you suggest that would keep the wood from sticking to the type? What kind of ink is best?

Platen presses sold by all typefounders are used in printing on wood from brass type. For quantity production, a special press for wood is offered. Holes may be drilled in the platen in which lag-screws are inserted, the head of the screws serving as a guide and fender. A slight margin is necessary. In order to prevent trouble in stripping, the blocks may be cut double, triple, or quadruple size and be cut down after the ink has dried. Any ink from poster to job will do, depending on quality required.

#### Using Slack Time to Educate Staff Is Always a Wise Investment

Along with the tendency everywhere to pick up the loose ends of production, we are working with our pressroom in an effort to produce better quality on color-process work, considering especially ink problems. We believe our men are competent, still we are desirous of starting with fundamentals and to overlook nothing in rechecking our work and attempting to improve it. With this in mind, do you have any suggestions for these conferences in the form of good printed information which may be used as a guide for discussion?

We are sending you the titles of four books for sale by The Inland Printer, two are devoted to photoengraving and two to discussing presswork, which will serve as a basis for discussion in your projected conference. In addition, it will be helpful for the pressmen to join your local Club of Printing House Craftsmen. There is nothing like interchange of ideas on practice for improvement.

#### Rollers for Automatic Card Press Wear Out; Owner Is Puzzled

We have an automatic card press and would like to know correct diameter of the inking rollers—which have shrunk. Can you tell me who sells parts for this press?

You may get diameter of rollers from the rollermaker. Perhaps the typefounders can give you the name of the concern making parts for this machine.

#### Stereotype "Dies" Fail to Stand Up Under Pressure of Stamping

On short runs we are using stereotype dies and have difficulty, as too much pressure will break down the dies, while not enough gives us a poor stamping. Is there a way to judge the pressure? What is the right heat to use in stamping with roll gold leaf and foils?

With stereos you can only feel your way along and cannot expect to get results obtained with standard brass dies.

#### Records Are Not Available to Show How Long Rollers Will Last

In studying costs, I have failed thus far to find anything relative to proportioning of expense for roller use on presses to the current period. Obviously, any roller purchase charged to current expense might throw a heavy charge in a period of light production and light actual use. Do you know if any one has accumulated

experience on cost of roller use which is available and reliable? Or put another way, how many hours of use will a set of rollers last?

The answer is not to be found in the records. Each printer must dig up the answer for himself because rollers are particularly susceptible to atmospheric conditions, to the sort of care bestowed on them, to the judgment of the pressman who adjusts and uses them, and to the surface of the forms upon which they deposit the ink. Even the ink used has an influence, and sharp-rule forms obviously will ruin rollers rapidly.

#### Special Adhesive Is Needed to Bind Paper to Transparent Celluloid

Will you please tell me how to prepare a paste that will make paper adhere to transparent celluloid? Can you help me?

Better buy the adhesive ready to use. The Lee Hardware Company, of Salina, Kansas, can supply such an adhesive.

# Considers "Increase" in Press Size by Use of Patent-Base Catches

Will you tell us the smallest margin around the outside edges of patent bases that it is possible to run with the different bases?

With hooks, from three-eighths to one-half inch; with catches no margin is wasted. Oversize forms, to the limit, are possible by using bearer chases. The bed bearers are removed to use them.

# Pony Cylinder Press Knocks Loudly as Driving Mechanism Wears

Some time ago we installed a used pony cylinder press. It seems to be running fine in every respect, except that it has a harsh thump or knock just as the bed starts forward. The machinist who installed the press for us claims it is caused when the large gear underneath the press changes from one row of gears to the other and is nothing to worry about. What is your opinion on this point?

If the press is printing without slur you may leisurely seek the cause of the



"In the Days That Wuz"—Fraternal Justice
Cartoon by John T. Nolf, printer-artist

knock. New leathers and readjustment of the plungers may decrease the noise, but to remove it entirely it may be necessary to replace some gears with new ones: the pinion gear which drives the bed, and the gear wheel that drives the intermediate gear. It may be necessary to renew also the segment gear and register rack if the teeth should be found to be worn considerably.

#### Stereotypes Are Hopelessly Uneven But Trouble Can Be Corrected

Will you tell me what causes the stereoplates to be so uneven? Plates are shaved even on back, but the face is very uneven. Is there any way the stereotyper can remedy this?

The plates submitted are hopelessly uneven. All you can do to obtain relief from "spotting up" the low spots is to use rollers in the best condition. Hard rollers only increase the trouble. By all means insist on up-to-standard stereos.

## Special Press Is Best for Embossed Gold, Green, and Red Labels

We are enclosing an embossed label. Please let us know what equipment is necessary to make these labels. We are under the impression that they can be embossed with brass die on a hot plate. Are we right?

Using a special gummed gold paper, feeding from the roll, this label may be printed in red and green, embossed, and die-cut, all in one operation on a special label press. In order to compete, you will need this sort of press.

## Makeready Paste Now on Market in Handy Collapsible Tubes

One manufacturer of inks and adhesives is introducing makeready paste in collapsible tubes to the printing industry. The tube is more convenient than a can or jar. There are no lumps or any hard, dry chips, and the paste stays in perfect condition much longer. The tube makes for economy as the quantity of paste wanted may be squeezed from the tube, thus saving all waste.

#### This Paper Cutter Refuses to Cut Square, Even With New Knife

Will you let us know why our paper-cutting machine will not make square cuts, even with a new knife? We are puzzled.

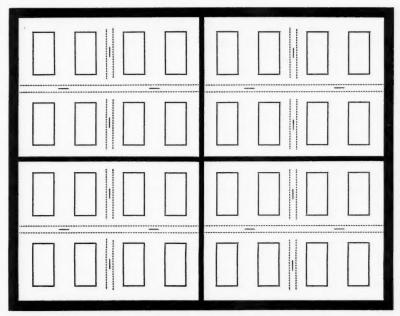
Examine the back gage, which may be slanting instead of straight and the clamp, which may not be holding the stock securely. If these are okay, it may be there is too small play between the knife bar and the side frame.

# Use of Folder Points Saves Money for You in Every Department

By JOHN N. SCHUSTER

FOLDER POINTS are markers placed in the center of the trim of the sheet. They are ordinarily two- or three-point brass rule, from four to ten picas long. The folder points are a time-saving feature in connection with imposition work of which too few printers take advantage. The points may be added without additional cost and save much time.

points of trim, a total of four and onehalf picas of head margin on a page. Double this, which is nine picas head margin in the form. The idea is to center folder points between these head margins, four and one-half picas on each side of marker to top of type page. The outside trim is handled in the same way, points are centered between pages.



Showing how the folder points are placed in margins for a thirty-two-page form as an aid in press register and folding. Note that head points center between the pages

The number and size depend on the size of the form. For instance, an eight-page form requires two—in the head trim only, while a sixteen-page form requires four—also in the head trim. The thirty-two-page form requires sixteen—eight in each trim. They speed up work on the stone, in pressroom, and bindery.

If we use a thirty-two-page form for an example: the trimmed size is 6 by 9 inches—the paper is 38 by 50 inches. This allows a trim of ½ inch all around. The type pages are 30 by 47 picas and are to have three picas margin on the top and two and one-half picas in the back margin of the completed book. The furniture placed in the form would be three picas in the head plus the eighteen

Center the points used in the head trim above the back margin of your pages. By doing this, form measurements can be made from point to point.

When a pressman gets a form containing these points his work is simplified because he knows exactly how to place it on the sheet because the measurements made in the composing room are indicated by the folder points.

Sheet sizes vary. When the form is placed on the press, it is centered on the paper. When the stock measures short down in the pile, trouble occurs in the bindery. It may become necessary to trim the forms undersize, losing margin proportions. Folder points help to eliminate this difficulty in a simple way.

# This is how the pressman would place the form on the sheet: One-fourth of a sheet of 38 by 50 paper is $9\frac{1}{2}$ by $12\frac{1}{2}$ inches, therefore on the nipper edge of the sheet the points would be $9\frac{1}{2}$ inches from the edge of the sheet—on the side guide $12\frac{1}{2}$ inches from the edge of the sheet. Thus the form is centered on a 38-by-50-inch sheet and all variation is on the other end of the sheet in the trim.

The points enable the pressman to check position by running the sheet on one side and "turning" it—if straight on the gripper edge, these points should back up one another perfectly.

If the work is to be run in two colors, points can be placed in both forms to assure register—one topping the other.

When the pressman brings his sheet to the composing room for okay, the foreman simply measures nine and one-half inches from the gripper edge to the folder point in the heads of the form and twelve and one-half inches from the side guide. If okay, all he does is cut the sheet in half, fold on the points, and okay. These points give uniformity of folding and, regardless of position on sheet, if folded on points the finished order would have uniform margins.

When the folder gets the sheets from the press, these folder points tell him where to fold. This saves time wasted inquiring in other departments about folds, trim, and similar points.

It is also a great help in checking his machine as the work is in process. If he wants to see how his work is going he doesn't have to measure the sheet or compare it with the okay, but simply look and see if it is folding on the points. If it is, then he hasn't one single worry.

# Shares His Prosperity by Building New Plant as Business Grows



E. K. WHITING

Now that people realize business is picking up, it is inspiring to know that printers are doing yeoman service in speeding trade and industry forward. Not only are they turning out mailing pieces which make people enjoy spending money, but they are spending money themselves, for improved machines and equipment, and for new, larger buildings to house their growing facilities.

All this makes work available to cut the staggering unemployment totals of the nation. One such forward-looking printing plant is The Whiting Press, at Rochester, Minnesota. Its new home was informally dedicated November 22, with more than one hundred business and professional men of that city as its guests. Dinner was served in the spacious basement, following which the guests repaired to the main floor of the plant, where an address on printing and advertising was given by J. L. Frazier, editor of The Inland Printer.

A few days later, E. K. Whiting, proprietor of The Whiting Press, wrote:

"The morning after your talk one of our guests (a good customer) came in and tore up his copy, prepared for a pretentious piece of printed matter. He then wrote new copy, minus many fancy frills, which you so tellingly criticized."

Just before the dinner, the guests inspected the fine plant, which had been moved a few days before into the new quarters. Much interest was manifested in an attractive and interesting display of printed matter, including the latest processes of the printing art, shown through courtesy of Editor Frazier. Another unique part of the exhibit was the small hand press, the first press ever owned by Whiting, and upon which the first newspaper in his home town, Clearwater, Minnesota, was printed.

The new building, 44 by 80, erected with a plain, modern exterior, is most attractive. The business office and the workroom are both admirably laid out for efficient production. Particular attention has been given to providing an abundance of light and ventilation, and the building has been constructed with sound-deadening ceiling. The floors are of reinforced concrete throughout.

The Whiting Press was established some eight years ago to care for the printing requirements of a nationally known institution located in Rochester. No attempt was made to secure local business, but as the nation-wide mailorder business in medical printing increased, local business grew to such an extent that a new home became necessary, the building just dedicated.



Here is the new home of The Whiting Press, built during "depression times" to better serve a community with quality printing both now and after business shall have returned to normal

# New Books for the Printer's Shop and Office Needs

#### Book on Advertising Emphasizes Buyers' Search for Values

"People of 1932," by E. W. Elmore, is described by the author as a practical course in advertising. Consisting of only forty-eight pages, this volume of course does not claim to present an exhaustive treatment of its subject; but within its covers will be found plenty of practical and important advertising suggestions which printers and their customers may apply to genuine advantage.

One of the major ideas stressed by Mr. Elmore is the fact that American consumers have not necessarily ceased to buy. They may be buying less—but they certainly are buying more carefully than ever before. Value for a dollar is now of first importance, and the advertiser who focuses his efforts upon this point is headed for better results.

Sample layouts and advertisements are included, with comments upon their strong or weak features. Several of the better-known type faces are discussed with regard to their appropriateness for various kinds of advertising. A few examples of successful business-getting ideas are given as suggestions.

"People of 1932" may be purchased through The Inland Printer at the low price of \$1.00 postpaid.

#### The Printer-Editor Can Profit by Reading Book on Publishing

Every printer handling a magazine or house-organ can benefit from reading "Magazine Publishing," by Lenox R. Lohr. It offers suggestions on editorial and other problems, answers questions, and makes simple the intricate subject of getting a magazine "right."

Chapters discuss every department in succession. Starting with Organization and management, the book deals with Editorial, Illustrations, Paper and ink, Printing, Advertising, Circulation, and Postal procedure. Each department is subdivided to give thorough attention to the matters discussed. The section on Illustrations shows popular styles.

"Magazine Publishing" is a product of Williams & Wilkins Company, Baltimore. It may be ordered through The Inland Printer for \$4.20 postpaid.

# Describes Photoengraving Work in Language Clear to Layman

Three men united in writing "Photo-Engraving in Relief," a comprehensive description of every step in the process in language understandable to the average printer thinking of making plates.

The book starts with the camera and leads the reader through each stage in the making of photoengravings, giving formulas, timing, and other data.

"Photo-Engraving in Relief," is by Smith, Turner, and Hallam, and published by Isaac Pitman and Sons, London, and may be ordered through The Inland Printer for \$3.92 postpaid.

#### All Offset and Photolithographic Processes Are Described

The third edition of the "Handbook of Lithography" has been greatly enlarged by the addition of new chapters covering the latest developments in offset, photolithography and other modern processes. C. Parkinson, an English authority, edited the new chapters. The new material has added 124 pages to the book, making a total of 368 pages.

"Handbook of Lithography" is published by A. and C. Black, London, and may be purchased through The Inland Printer for \$4.35 postpaid.

#### New Ideas for Illustrations Are Contained in Poster Annual

The typographer who makes a practice of offering layout ideas to printing prospects must keep abreast of the new developments in art. The constant demand of advertisers for something new and different has made the sanely modern illustration and layout popular. It has given a modicum of acceptance to the ultra-modern style as well.

Much that is finest along these lines has been perfected in the field of poster

art. This does not limit such patterns to billboards and window cards, for properly designed copy has been used with telling effect in items as small as postage stamps. Magazine covers, or letterheads, broadsides, backs of playing cards, leaflets, advertising pages, and even box covers can be effectively decorated.

Any printer sufficiently aware of the present-day trend of selling printing to offer such service is certainly far too occupied to look through the thousands of such items issued each year.

To meet this need, Broun Studio Publications, 949 West End Avenue, New York City, has issued its ninth Modern Poster Annual 1933. It sells at \$5.00.

#### Series of 24 Weekly Pamphlets Offers Course in Printing

"The Art and Practice of Printing" is being produced in twenty-four weekly parts at the English plant of Isaac Pitman and Sons. Starting October 29, ten parts have already been issued. The series is being edited by William Atkins.

Subjects to be covered include: Composition and display; Letterpress; Photogravure; Lithography; Blockmaking methods; Bookbinding and ruling; Paper; Printing-office management; Estimating; Salesmanship.

The series offers sound guidance for beginners and will refresh memories of older craftsmen. It will be sold later in bound form by Isaac Pitman and Sons, 2 West 45th Street, New York City.

#### Handbook on Offset Printing Is Issued by French Publisher

"Traité de Photo-Métallographie" by Louis Villemaire is a small volume of 126 pages published in France. The formulas given and methods described differ from those used in this country.

It might be recalled here that the first offset press was flatbed and was used for printing on tin. A patent on such a press was issued in France in 1878 to Prottier and Missier. The rotary offset press built by I. Rubel in 1905 revolutionized offset printing.

Since then photoplanographic printing has developed greatly, but it is too early to write a treatise on the subject. Trade journals are presenting far more practical material than is contained in this book. It is published by J. Danguin, publisher of *Papyrus*, in Paris, at 21 francs, postage extra.

#### Lithographers Ought to Have These Useful Books Handy

Two practical manuals with which many lithographic students, artists, and craftsmen do not seem to be acquainted are: "Lithography for Artists," by Bolton Brown, an artist-craftsman who has the gift of telling in easily understood language how to proceed in every step in the art and process of lithography from stone, from the graining of the stone to the final proving. It is illustrated with ten excellent 150-line-screen photolithographic reproductions from original lithographs by the author that are exceptional in retaining the character and feeling of the artist's original.

The companion textbook is "Metal Plate Lithography," by C. A. Seward, also intended for artists and draftsmen, but equally valuable to the student and craftsmen. Here are plain and complete directions for the treatment of lithographic metal plates with sixteen text illustrations and a score of photolithographic reproductions of original lithographs by a number of artists, in which a wide variety of technique is displayed.

Both books may be ordered through THE INLAND PRINTER'S book department. "Lithography for Artists" is \$4.20 postpaid, and "Metal Plate Lithography" is \$3.70 postpaid.—G. R. M.

#### "Penrose's Annual" Is a Brilliant Record of Accomplishment

"Penrose's Annual 1933; Process Yearbook and Graphic Arts Review" is as interesting as ever. The full-page inserts are always a notable feature. Rotagravure properly takes the lead. The frontispiece is a rotagravure of the Grand Canal (Venice), reproducing a water color in facsimile, by Barabino & Graeve, Genoa, Italy. The Sadag Company, Paris, has a brilliant color gravure made from an ordinary photo.

Sun Engraving shows rotagravures in one, two, and three printings. Others are by the Rembrandt Company (Karl Klietsch's pioneer company); L. C. C. School of Photoengraving and Lithography; Carl Sabo (Berlin); and others.

Brilliant-color halftones are shown by Gilchrist Brothers; Clark & Sherwell; Grout Engraving; John Swain; Arc Engraving; Strand Engraving; Carl Hentschel, and Herbert Reiach, of London, and Patterson & Shugg (Melbourne); Angerer & Goschl (Vienna), and our own John C. Bragdon, Pittsburgh.

Monotone halftones are by Noakes Brothers; Marshal Engraving; Provincial Engraving, and others. Excellent two-printings by George W. Jones and Sun Engraving are included, as is a beautiful collotype by Waterloo & Sons.

Included in the 130 pages of text are "The Printer and the Future," by L. W. Claybourn; "World's First Illustrated Newspaper," by Stephen H. Horgan, with three reproductions from the New York Daily Graphic; Peter Hood tells "The Modern Angles in Printers' Problems"; Fred Thevoz, of Sadag, explains "Adaptability of the Three Methods of Reproduction in Printing Ink"; while W. Turner Berry, manager, St. Bride's Printer's Library, London, records the failure of Inkless Printing.

"Penrose's Annual," edited by William Gamble, is published by Percy Lund, Humphries and Company, London. It is sold by The Inland Printer for \$4.25 postpaid.—S. H. H.

#### 10 Commandments

Karl Thayer Soule, a prominent master printer of Rochester, New York, believes these ten "commandments" of good business will help other printers as much as they have him:

Am not going to commit suicide by selling my products below or at cost. If general conditions murder me, that's another matter.

My products shall bear a fair price to all concerned. How else can I maintain confidence in people or in myself? How else can I continue to serve my customers?

My representatives, as well as myself, shall radiate cheerfulness and optimism always!

Be just, be merciful, be fair to all competitors everywhere. Their faults are many—nobody is to blame.

Help the other fellow while helping myself.

My records shall be opened to customers questioning any charge, for I have nothing in my dealings to be ashamed of.

Maintain to the last ditch confidence in the integrity of others.

Seldom buy from the lowest bidder when quality is paramount.

The merit of my product shall be my best salesman.

Never stop building a good reputa-

#### Industrial Growth of Country Is Told in New Compendium

"Development of American Industries" is a new tome edited by Glover and Cornell and written by leaders in each industry listed. Pulp and paper, book publishing, and newspaper publishing represent the printing industry.

The book's value to printers consists mainly of being a source of information for use in giving copy written for various companies an authoritative background, in that processes in general use are described, together with historical and other data on many industries.

"Development of American Industries" is published by Prentice-Hall, Incorporated, and may be purchased from The Inland Printer book department for \$6.30 postpaid.

#### Help on Offset Lithography

Printers who are interested in offset and lithography can learn more about changes in paper by reading "Register Studies in Offset Lithography," a report on Bureau of Standards research. It may be purchased from the Superintendent of Documents, Washington, at five cents a copy, postfree.

#### Remaining "Gutenberg Bibles" Are Inspiration for Printers

At Mainz, about 1454, Gutenberg printed some three hundred copies of the Bible—the first book printed in Europe from movable types. They were masterpieces of typography, and the forty-two copies in existence today are the most valuable books in the world. A copy purchased by Mrs. Harkness for \$120,000 was presented to Yale University, New Haven, Connecticut.

The St. Blasius-St. Paul copy, Biblia Latina, known as the Gutenberg fortytwo-line Bible, was purchased by Dr. Vollbehr in 1926 for \$305,000 and sold with 3,000 other incunabula to the Congressional Library at Washington for \$1,500,000 in 1930. This is one of three perfect copies on vellum now surviving. It consists of 641 leaves, forty-two lines to the page, bound in three volumes with white calfskin binding embossed without coloring, and has metal clasps. Each leaf is 111/4 by 153/4 inches, with fourinch margins, and this rare old volume is about four inches in thickness.-From "Five Centuries of Printing," by Wilbur Fisk Cleaver.

# ACROSS THE EDITOR'S DESK

★ Brief, intimate paragraphs on men and events in the graphic ★ arts, with a bit of comment or more about interest-

ing angles of features in this issue and in those to follow

BOUT A YEAR AGO a well known and A able printer wrote the editor he was glad we had not succumbed to the craze for dull paper. At the time we were considering using it, had been for some years before that, and have been ever since. Each—coated and uncoated -has its points. The crowning glory of enameled stock is the snap and detail it permits of getting into pictures; its drawback is the effect of glare it creates, objectionable to some, including the editor. This issue is printed on uncoated, English finish, paper. Will you write a short letter to THE INLAND PRINTER, 205 West Wacker Drive, Chicago, stating what kind of paper you prefer the magazine printed on, dull, uncoated stock, such as is used on this issue, or the enameled on which the magazine has been printed heretofore? Please. All you need write is "I vote for coated" or "I vote for uncoated." The editor wants to give readers what they want and there is only one way to find out-have them tell it. Again, please!

THE ARTIST to whom the control dedition was assigned misunderstood THE ARTIST to whom the cover of this the date he was to have the drawing ready, then, to cap the climax, fell a victim of the "flu." It was tough in a way, yet not without its advantages. We saved a bit of change. Better still, we were given the opportunity, awaited for some time, to bring forcibly to the attention of readers a service that we believe is well worth knowing about. We refer to the pattern color plate. This and other equally attractive and interesting designs are supplied in any size within certain maximum limits by the Royal Electrotype Company, of Philadelphia, at close to standard electrotype costs. It is a service by which, at low cost, the appearance of much printing could be stepped up, a service more printers ought to make use of. The open panel in which the Franklin portrait sets was routed out of the plate furnished by Royal by our local electrotyper. This fine portrait, by the way,

is from an advertisement of the American Writing Paper Company which appeared in the June, 1931, issue of The Inland Printer. The great company's gracious permission to use the picture is, of course, thoroughly appreciated. Completing the page is the name, made of lettering from a previous cover.

Particular attention is directed to two features of this issue, the article on testing paper by E. Kenneth Hunt and the new "Planograph and Intaglio" department.....Hunt, associated with the Champion Coated Paper Company as advertising manager, has studied paper closely for years and will contribute other articles on book stocks for subsequent issues. He will not waste any time on the commonplace, generally known facts about paper or shoot over the heads of our readers, discussing features interesting and of value only to papermakers. He will take a middle ground and treat of facts about paper upon which printers should be better informed, presenting information they can use with advantage in their daily work. Though well informed himself, Hunt will counsel with chemists and other experts of his company to the end that his series of articles will be completely authoritative.....When offset was more or less new, some years ago, THE INLAND PRINTER had a regular department devoted to it. The magazine has frequently published articles on developments as they have taken place since then. Increased interest in the process and new equipment offered in answer to that interest, both denoting expansion in that line, now justify more and regular attention. More and more letterpress printers are looking into it. Gustav R. Mayer, editor of the department, is an experienced worker in offset, in fact, is frequently called in as an expert consultant by large houses.

THE INLAND PRINTER is the pioneer in sponsoring typographical contests and in the past has conducted a great many. Winners in the Letterhead Contest just concluded are named on page 54, while on page 53 facts regarding a new one are presented. In the new test announced in this issue, the problem is a cover design for THE INLAND PRINTER. It was the problem several years ago in one of the most successful of THE INLAND PRINTER'S contests, when a half dozen of the leading designs entered were used as the regular cover on the magazine. Since the prizes are larger than in the recent Inch-Ad and Letterhead contests, the editor anticipates more entries even than in the latter, which drew 509. Better work is also expected. While a number of fine letterheads were received, there were not as many in relation to the total number as in the case of the Inch-Ad Contest. Employers have commended the contests as stimulating to their typographers, and have often made capital of it in advertising when their men won.

BSENT THIS MONTH is the "News-A paper Work" department edited for close to 20 years by Grant Caswell. Interested in several newspapers in Iowa, where he is also managing director of an association of the state's papers, Caswell has for some time found more and more of his time taken up there and felt more and more the need of giving up his work with THE INLAND PRINTER. The editor, regretful though he is over Caswell's inability to continue, is glad he held on until the headquarters office of the National Editorial Association was moved to Chicago. The publishing angle will henceforth be covered by the staff through contact almost daily with Harry B. Rutledge, the new N. E. A. secretary, whose offices are just around the corner. In addition, naturally, there will be articles by various writers on subjects of interest to publishers. Indeed, Caswell says he will give us a feature article now and then.

# HE MONTH'S NEWS Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

#### American Type Founders Plans to Increase Branch Service

The American Type Founders Company proposes strengthening its branch-house organizations during 1933 to offer fullest coöperation to printers in every part of the country, declares Thomas R. Jones, new president, in an exclusive interview with The Inland Printer.

"The branches are the backbone of the American Type Founders Company," Jones said. "We believe in widespread distribution and do not propose to weaken our present service to the printer. On the contrary, we intend to build it up to provide better service."

Asked about his immediate plans for the company, Jones stated that he planned to promote use of its type designs by giving special attention to the type business. He expressed great pleasure at finding the American Type Founders staff so highly skilled in the production of printing types and other equipment.

"With the personnel, both manufacturing and distribution, all working in harmony, I foresee an excellent future for the company. I expect the prospects of the printing industry to improve constantly, with a greatly increased demand for fine printing as business advances

generally, as it surely must."

Thomas R. Jones was elected president of American Type Founders to succeed Joseph F. Gillick, who resigned because of ill health. Jones was formerly vice-president and general manager of Harris-Seybold-Potter Company, Cleveland. One of his first acts was to appoint E. G. Williams, comptroller of Remington-Rand Company, as comptroller of the American Type Founders Company.

The new president has had a brilliantly successful business career. He served as an engineer for the Willamette Iron and Steel Company, then becoming works manager of the Moline Plow Company. He was next made assistant general manager of the Cincinnati Milling Machine Company, from which he was called to Harris-Seybold-Potter, where he made a brilliant record as manager.

He was graduated from the University of Kansas and the Harvard School of Business Administration. He served with General Goethal's division in the world war.

#### Frederick Secord New Chairman of Hall Printing Company

Frederick Secord has succeeded the late Robert M. Eastman as chairman of the board of the W. F. Hall Printing Company. Secord, a member of the law firm of Gann, Secord, and Stead, of Chicago, has been general counsel of the company for over twenty-five years, and has been a director for some years. He

has been acting chairman for the last year, due to Robert Eastman's illness.

The new chairman's long association with the company has given him a practical knowledge of printing which the directors felt especially qualifies him for the office. Chairman Secord expressed himself as having confidence that future months would bring general business recovery and increase in printing, "for which the Hall company is well prepared, having plants in various locations to render nation-wide service with promptness.'

The appointment of Randall E. Poindexter as general sales manager and vice-president has been announced by President Frank R. Warren. He was formerly sales manager of the Art Color Printing Company, subsidiary of the W. F. Hall Printing Company. Joseph Oliff, former sales manager of the Hall company, also has been elected a vice-president.

#### \$4,000,000 Merger Results in National Lithographic Firm

The most important consolidation in the graphic arts for the month is the merger of the Stetcher Lithographic Company, of Rochester, New York, and the Traung Label and Lithograph Company, of San Francisco. The new company is capitalized at \$4,000,000.

As letters sent to stockholders of the merged companies explain, the Stetcher company has long been having west-coast orders done in the Traung plant. Stetcher wanted a western plant and Traung wished to invade the eastern field. The merger was a natural outcome.

Otto R. Rohr, president of Stetcher Lithographic Company, becomes president of the Stetcher-Traung Lithograph Corporation and Charles F. Traung becomes executive vicepresident. Other officers include officials of both companies. No new financing is planned as the corporation has a strong cash position.

The next move, President Rohr states, will be to locate a plant in the Middle West. If no suitable plant is found available for purchase or consolidation, a new one will be opened. Branch offices of the combined companies are maintained in Boston, New York City, Baltimore, Macon (Georgia), Chicago, St. Louis, Harlingen (Texas), San Francisco, Los Angeles, Fresno, Sacramento (California), Seattle, Yakima (Washington), Portland (Oregon).

The Stetcher plant normally employs five hundred persons and now has four hundred employes. The Traung plants now have two hundred employes, with normal capacity of three hundred. The Traung plants specialize in quality advertising matter and labels, while the Stetcher plant produces cigar box labels, cigar bands, canned goods labels, seed packets, folding boxes, toys, and numerous other items.

#### Giegengack Becomes Candidate for Post of Public Printer

A. E. Giegengack, Whittaker-Giegengack-Trapp, New York City, is a candidate for the post of Public Printer of the United States, now held by George Carter. "Gus" Giegengack has the endorsement of the Club of Printing House Craftsmen of New York City, of which he is past president. He was also international president and was a director of the New York Employing Printers Association.

#### Monotype to Supply Offset Field With Platemaking Machinery

The Lanston Monotype Machine Company has broadened its services to include the offset field by acquiring exclusive manufacturing and selling licenses under all patents of the Directoplate Corporation, Huebner-Bleistein Patent Corporation, and W. C. Huebner, which cover all the equipment for making of plates for offset and gravure presses.

W. C. Huebner, pioneer in development of equipment and chemical processes for platemaking, becomes the company's technical engineer for development, sale, and installation of platemaking machinery. Improvements are in manufacture. The Huebner laboratories in New York City will be continued for compounding and testing of solutions, materials, and chemicals, and for demonstration of processes connected with platemaking.

Gustav R. Mayer, editor of the Offset Department of THE INLAND PRINTER, was an associate of W. C. Huebner in the development of several of these machines.

#### Colorado Printers Plan to Use Co-operative Advertising

Inspired by lack of funds and in the hope of increasing the use of printing, members of the Master Printers of Colorado, Incorporated, are considering a coöperative mailing stunt. Every printer in turn would furnish about 600 copies of a booklet, folder, or other printed piece produced for some customer, inserted in envelopes with a slip stating: This is a piece of printed matter produced by ....., a member of the Master Printers of Colorado, Incorporated.

The association would pay the postage and do the addressing, sending the samples to a selected list of printing users. The reverse of the inserted slip would list the name and address of every member of the group.

In this way every member would in time have the advantage of cumulative advertising while actually paying for only one mailing. All would benefit at reasonable cost.

# Rutledge "Revamps" Bulletin as Advertising Promotion Aid

The form of the N. E. A. Service Letter is to change with the next issue, Secretary Harry Rutledge reports. The publication will be 9 by 12 inches, run on coated stock, in magazine style. "We are putting leading agencies and advertisers on the list and want the bulletin to impress them with the attractiveness of the small-town daily and weekly newspapers as advertising mediums by its own appearance. Items on advertising which will be of interest to such readers are expected to obtain more attention because of the new 'dress.'"

Retiring Field Director Herman Roe recalls the history of the bulletin in his final message, thanking publishers for coöperation in making it a genuinely useful tool for the N. E. A.

#### Direct Mail Advertisers' Group Votes New Membership Plan

By a vote of 250 to 17, the Direct Mail Advertising Association members approved the reorganization plans that give suppliers better representation on the board of governors. At the meeting in Toronto, the board named Ray Winger, the Addressograph-Multigraph Company, Cleveland, to serve as representative of the equipment field.

#### Union Printers on Newspapers Vote for Five-Day Week

A referendum of union printers employed on newspapers disclosed that they are in favor of the five-day week by almost two to one. The result was 32,073 in favor and 18,010 against, International Typographical Union headquarters at Indianapolis reports. As a result of the vote, the five-day week went into effect in union newspaper plants January 1.

#### "Buy Printing at Home" Plan Urged by Real Estate Men

A real estate trade journal, realizing that printing sent out of town means vacancies for property now occupied by printing plants, has made use of its editorial columns to urge real estate men to energetically sponsor a movement for buying printing at home. The editorial particularly takes the banks to task for buying printing in "foreign" cities, although dependent upon local printers and others for their banking business.

# Economies of Good Inks Told in Colorful Series of Inserts

Considering how little it costs compared to the total price of an order, it is hard to understand why any printer should deprive himself of the powerful sales support offered by use of the best grade of inks.

In these early days of 1933, merchandisers are realizing that people are not primarily interested in cheap things, but desire economy with the finest *effect* possible at the price. Good ink is an economy on that basis, since it gives far more effectiveness to any printed piece at a fractional increase in cost.

Ink is the pivotal point in printing, in that the final consumer (the reader) judges the quality of the product advertised by the quality of the printed piece advertising it. Printers have known this and preached it for years to combat the hysteria for "cheaper printing." Printers sometimes defeat their own ends by the use of inferior inks on orders.

This thought is being promoted effectively by the use of colored inserts in The Inland Printer and other publications and mailing pieces by the International Printing Ink Corporation. Each piece emphasizes in color and text some advantage of using good ink. Local representatives will be glad to see that printers receive the entire series.

# Designer of Intertype and Other Typesetting Machines Dies

Wilbur S. Scudder, supervising engineer of Intertype Corporation, died a few weeks short of his seventy-fourth birthday, which would



WILBUR S. SCUDDER

have occurred January 19. He entered the printing field in 1887 as an engineer for the Mergenthaler Linotype Company, resigning five years later to develop the Monoline machine, which was later purchased by Mergenthaler. In 1911 he designed the Intertype and made several important departures from past practices in machine-typesetting equipment. As a result of his work on the Intertype, he achieved world-wide note as a composing-machine engineer and as an authority on patents applicable thereto. He had been inactive during the last three years because of illness, spending much time in Florida and Europe.

#### Prominent Inkmaker Dies

George H. Morrill, for many years president and director of George H. Morrill Company, now a subsidiary of the General Printing Ink Corporation, is dead at Norwood, Massachusetts. He retired in 1929, and had been in poor health for two years. He was seventy-seven. His son, Leon G. Morrill, is connected with the G. H. Morrill Company in New York City, the printing-ink concern which was founded by his great-grandfather in 1845.

#### Federal Trade Commission Bans Maximum Trade-In Plan

The Federal Trade Commission declares efforts to establish standard trade-in allowances on used printing machinery, similar to the auto blue book, are illegal. The order, referring to a group of "heavy machinery manufacturers, doing 85 per cent of the trade in area comprising one whole state and parts of six others," states that setup whereby maximum trade-in prices were fixed eliminated competitive bidding for old machinery and declares the present setup illegal.

President Arthur Bentley, of Miehle Printing Press and Manufacturing Company, explains the Commission's order by describing how the machinery plan works. He states that each member was required to make an appraisal on every machine offered to him as a trade-in. Before making an appraisal, the manufacturer calls the central office and asks whether a previous appraisal had been filed. If so, that appraisal could be accepted or a raised appraisal may be filed.

When a new machine was sold on this basis, the maker may elect to take the old machine at his own appraisal figure, or to sell it to any member of the association who had filed a raised appraisal—at the raised figure.

# Petty Racketeers Are Covering Country, "Working" Printers

This seems to be the open season for petty racketeers, reports J. E. Wilkison, secretary of The Chandler & Price Company. Printers in Tulsa, Oklahoma, have written in about the "C & P cutter inspector" touring their territory, making nonessential adjustments, and then collecting for his work. No doubt similar stunts are being attempted with regard to other machinery. Ask such men to show factory credentials—all authorized representatives have the necessary documents.

#### Craftsmen's Convention Dates Set; Meet August 21 to 23

In order to honor its president, The International Association of Printing House Craftsmen is holding its 1933 meeting in Chicago, the home of President Fred J. Hagen. Official dates are Monday to Wednesday, August 21-23. The Stevens Hotel has been chosen as headquarters. The Century of Progress Exposition will be in full swing and more than 1,000 craftsmen are expected to combine visit to the convention with a trip to the Exposition, where printing progress during the past century will be shown.

#### Congress Is Advised to Reduce Rate on First-Class Postage

Several bills have been introduced in Congress for the return of two-cent letter postage and a return to that basis is expected to be voted by the present session. U. T. A. Secretary John Deviny is promoting such action on behalf of printers everywhere, holding conferences several times weekly with Congressional leaders to show the losses to American business because of increased postage.

Postmaster General Walter F. Brown has asked for a return to two cents for local letters, adding that he never intended that such letters be charged at the three-cent rate.

#### Century of Progress to Exhibit Paper Being Set and Printed

Visitors to the Century of Progress Exposition in Chicago next summer are expected to flock to the Press Building now being designed. It will occupy two floors 270 by 135 feet and will feature every modern invention used by metropolitan dailies. A complete composing room and an equally modern pressroom will be featured on the main floor, with the second floor erected in balcony style so no visitor will miss seeing how these departments operate in "getting out" a paper.

#### 40 Years as California Printer Wins Plaudits of Colleagues

Printers and supplymen of Southern California recently held a dinner to honor Walter D. Clark on the fortieth anniversary of his entry into the ranks of master printers at Riverside, California. The dinner was sponsored by the Citrus Belt Club of Printing House Craftsmen. Clark and his son, Walter D. Clark, Junior, were lauded for the successful, substantial business they have built up while devoting rauch time to community affairs.

#### Millions of Printed Pieces Will Be Used to Sell Autos by Mail

What is probably one of the largest directmail selling campaigns for the new year is planned by the Continental Automobile Company, of Detroit, which proposes to sell its four-cylinder auto by mail. "Terminals" will be established in central cities. A tremendous amount of printed matter of various kinds will be needed to put the sales stunt across, not only at the main plant, but at each terminal station in bigger cities.

# Paper House and Publisher Add to Size of Chicago Offices

Two companies associated with the printing industry have signed leases for space in the Palmolive Building, Chicago. The David A. Smart Publishing Company, holding company for Apparel Arts Publications, is taking the twenty-fifth floor, while the Eddy Paper Company, Milwaukee, is taking the west half of the twenty-fourth floor.

# Miehle Emphasizes the Saving From Modern Machinery

The third issue of "Straight Thinking," the Miehle Printing Press and Manufacturing Company's chat with printers, emphasizes that investment in new machinery is a means of reducing operating costs which often places the printer in a position to compete on work formerly out of his reach. The Robert S. Pearre article in the December issue of The Inland Printer is quoted to make this clear. Every printer should benefit from reading both again.

#### Louis Stettiner, New York City Master Printer, Is Dead

Louis Stettiner, for nearly fifty years an employing printer in New York City, died recently from heart disease and complications. Nearly seventy-four, he had been confined to his home for four months. Stettiner founded

Stettiner-Lambert in 1884 and twelve years later the firm became Stettiner Brothers when Martin Stettiner joined his brother. Martin is president of the company, while Morris Stettiner is its vice-president. Louis Stettiner wadeeply interested in organization work, being one of the early members of Typothetae of New York and the Printers' League.

#### Union Printers Agree to Settle Wage Difficulties for a Year

A referendum vote of Typographical Union No. 6, New York City, held just prior to New Year's, favored acceptance of the conciliation agreement arranged by International President Howard and which had previously been rejected by the local union. President Austin Hewson advised against voting in favor of arbitration at this time in view of the decision rendered in the newspaper arbitration case, which favored publishers.

The new scale, already in effect in most plants, is \$50 weekly for day men and \$55 weekly for night workers.

Negotiations are also under way for a new contract between employing printers and four other unions. The Printing Pressmen, Press Assistants, and the Paper Handlers and Sheet Straighteners have united in asking a thirty-hour week, the Pressmen further asking \$45 weekly for thirty hours. This would mean an increase in the hour rate for this union.

Employing printers are firm in their stand that any increase in hour costs can only result in driving more work out of New York City, causing still more unemployment. The present rate is \$60 for a forty-four-hour week. Negotiations are also being carried on with the Paper Cutters' Union for an agreement.

The Empire Typographical Conference, representing all printers' unions in New York State, has adopted a resolution empowering its officers to oppose the expansion of printing plants in state penal institutions, and to fight the practice of doing state printing in such prison shops. The Conference also approved a five-day work week and will ask Governor Lehman to issue a call for a conference to make the five-day week statewide.

#### Megill Cuts Price on Gage Pins

The cost of gages and gage pins for smaller presses skidded down a bit January 1, the Edward L. Megill Company, Brooklyn, reports, adding that circular and new price list may be had on request. Never a big item in the printer's total expense, yet a saving which may well be appreciated.

#### Brochure Explains How Paint Can Reduce Lighting Costs

Now that printers are looking for every possible means of reducing expenses as a means of increasing profit ratios, they are giving more attention to the lighting of their plants, to cut down on corrections and to reduce charges for electricity.

"Using Paint as Light" is a new brochure by D. L. Gamble, of the New Jersey Zinc Company, of New York City, which should prove interesting in connection with the latter question. It describes and illustrates the tests made with paints of various colors to determine which reflects light with the most economy, thus cutting lighting bills. Printers may obtain copies of the booklet on request.

#### Methodist Church's Publishing Plant Becomes Unionized

After a year of negotiations with the four unions involved, the Methodist Book Concern, Cincinnati, has unionized its plant, doing several millions of dollars worth of printing annually, including weekly, monthly, and also quarterly magazines. The plant has been operated on the open-shop basis since 1905, paying union scale or better during that time, in addition to granting of two-week vacations with pay, sick leave with pay, old-age pensions, and a forty-two-hour week, while the union scale has been forty-four hours.

#### American Type Founders Holds Strength Despite Losses

American Type Founders Company and its subsidiaries report for the fiscal year ended August 31: Net loss was \$6,055,471 after all taxes, interest, depreciation, \$2,301,938 provision for inventory revaluations, \$1,882,99 provision for doubtful customers' notes and accounts receivable, and \$12,389 for miscellaneous adjustments. This contrasted with net profit of \$463,131 after interest, depreciation, taxes, and other charges in preceding year. Current assets on August 31 last, including \$416,260 cash, amounted to \$7,888,329, and current liabilities to \$2,750,648.

#### Swope Is Sure Use of Electricity Shows Gain in Business

Basing his views on the use of electricity, President Gerard Swope of the General Electric Company believes that business is moving up. He reports a sharp increase in the use of electricity during the last quarter of the year, adding that this indicates more orders, since increased use in manufacturing is the best way of explaining the jump. He points out that sale of electrical goods and freight carloadings have shown a corresponding improvement for the period with no slump in sight.

# Sells Window-Display Printing With Impressive Brochure

A strong effort to corral the business of printing window displays and posters, and also the cut-outs used by manufacturers selling through retail stores is being made by the United States Printing and Lithograph Company and its associates. "Sales Spot Advertising" is the brochure offered to such printing buyers as a means of making the findings of an intensive survey better known. Comparative studies of pulling power and cost of various advertising mediums are given, together with a résumé of the different types of retail stores in the several sections of the country.

#### Inkman Drowns While Hunting

Alfred D. Torangeau, Minneapolis manager of Lewis Roberts, Incorporated, inkmakers, was drowned in Mountain Lake, on the Canadian border, when ice crushed his boat while he was transporting three deer to camp. With the weather at 16 below zero, he did not have enough strength to crawl out after swimming ashore, breaking the ice with his fist as he went. Torangeau belonged to the Minneapolis Typothetae and also Craftsmen's clubs. His brother, Arthur J., and the widow are conducting the Minneapolis office.

#### Successful Firms Are Spending More on Advertising in 1933

Coca-Cola will spend \$1,000,000 more for advertising in 1933 than it did last year. Kelvinator is spending more than it ever did before. Other companies—significantly, the more successful ones—are doing the same.

This is good news for printers. The reasons for these advertising increases make sales.

The president of Kelvinator says its advertising is not a "shot in the dark," but based upon field surveys throughout the country which reveal that the average citizen is about to loosen up in a business way.

Explaining the Coca-Cola program, President Robert W. Woodruff declared that now, if ever, is the time to spend. Questioned as to whether there was any danger of overspending, he said: "The wasters in advertising are the under-spenders—those who spend almost enough and so fail to accomplish their objective as a result of undue caution."

#### H. J. Miner Directs Munising's New Sales Office in Chicago

Sales offices of the Munising Paper Company have been moved from the plant at Munising, Michigan, to Chicago, with H. J. Miner in charge as general sales manager. He was formerly connected with the Hollingsworth & Whitney Paper Company, retiring in 1931. The retirement didn't "take" and Miner declares he is glad to be back in harness, adding that "the opportunity presented by Caslon Bond and other Munising products was too tempting." His son, Gerald F. Miner, is a salesman for D. W. Dietrich Paper Company.

## Standard System of Copyfitting Uses Slide Rule or Gage

A new system of copyfitting, using the same set of calculations with either slide rule or line gage, is the work of Robert F. Jones. Starting with typewritten copy in either ten-point or twelve-point, it uses a fractional key for various faces. In this way, the copywriter or composing-room doper can quickly figure the type area required for any given amount of copy. Either the Jones line gage or slide rule system, with instruction charts, may be ordered through The Inland Printer at \$3.00.

#### Leipzig Trade Exhibit, 700 Years Old, Offers Free Passage

Unusual interest in the Leipzig Trade Fair on the part of printers is reported by the American office in New York City. This anual exposition has been held each spring for seven centuries and is expected to surpass all records this March. Exhibits from thirty-two countries will be shown, with buyers expected from seventy nations. A feature is the "free trip" plan, with proportionate refunds based on purchases made at the fair.

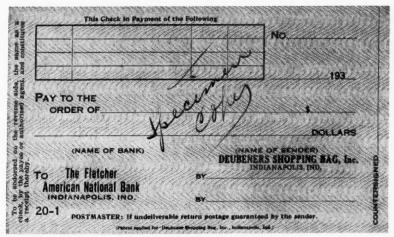
#### Has Read All Proof in Chicago Plant During Last 61 Years

Sixty-one years as the sole proofreader for one of Chicago's oldest printing firms is the record of John G. Sehnem, eighty-three, and as sharp of eye as when he started to read proof one week after the Chicago fire of 1871. He has been employed by Cameron-Amberg Company, a Chicago railroad and stationery printing house, through all its various moves around the Loop and finally to its present location on the near west side, in what at one time was expected to be the printing center.

No order has ever gone on the Cameron-Amberg presses in all that time without John

#### Check Tax Is Paid by Postage Saved on Postcard Check

Printers are soon to be licensed to produce the new postcard check devised by Walter H. Deubener, of Indianapolis, and for which he is asking a patent. The check, on the back of



This postcard check saves the signer time and money in paying his bills each month. Acid-resisting ink foils the forger and postoffice employes fool thieves

G. Sehnem's okay. Railroad printing requires typographic accuracy, he says, proudly recalling an excellent record of carefulness.

#### Craftsman Henry Allen Dies

The Craftsman movement and the printing industry in general suffered a distinct loss in the sudden death of Henry Allen at Dayton, Ohio. He had been active in printing circles in Chicago, Grand Rapids, Omaha, and Dayton, where he headed the Allen Printing Service. Allen had been helping to arrange the eleventh anniversary meeting of the Dayton club, held in conjunction with the last meeting of the International Association board of governors.

#### "Folks on Gospel Hill" Chicago Office Under John Stebbins

The Folks on Gospel Hill, Marion, Ohio, creators and producers of business stationery, have appointed John Stebbins as Chicago representative. Stebbins joins "The Folks" after many years in the graphic arts with leading printers and engravers. In bringing the product of The Folks on Gospel Hill to the business men in Chicago, he is in a position to be of considerable assistance in studying and prescribing for stationery requirements. The Folks on Gospel Hill have developed six distinct types of letterheads, two of which are exclusively their own productions even now.

#### Beckett Paper Company Elects Two Well Known Executives

Willis H. Howes, formerly vice-president of Knowlton Brothers, paper manufacturers, and Orin R. Summerville, sales executive, have become associated with the Beckett Paper Company, Hamilton, Ohio. Howes is prominent in paper trade organizations and is known as one of the country's leading paper manufacturers. Both men will concentrate on sales promotion, with Summerville on the Atlantic seaboard.

a Government one-cent postcard, goes through the mail at a saving of two cents over checks mailed in envelopes. This pays the tax.

It eliminates writing letters of explanation, use of envelopes, costs of folding and inserting checks and letters in envelopes, cost of sealing and stamping envelopes, and speeds handling of check payments. All these items are actual savings over the former way of making remittances by check in envelopes.

The postcard check is said to be as safe as checks mailed in envelopes, since it is in the hands of postal employes until delivered. Tampering with name of addressee on the face is a Federal offense, while tampering with the check itself is a criminal act under laws relating to forgery. Wavy lines are printed over the entire check in acid-revealing ink.

Deubener is the inventor of a popular shopping bag which, with many competitors, has greatly increased the business of printers. His firm alone imprints 10,000,000 bags annually, buying an equal number of full-color lithographs to decorate them.

#### Printing Firm in West Virginia Ends Receivership; Expands

The Standard Printing and Publishing Company, Huntington, West Virginia, which has been in the hands of receivers, has been sold to a new group headed by Herman P. Dean, publisher of the Wayne News. Donald L. Boyd, vice-president of the seventh district, United Typothetae of America, will be vice-president and general manager of the reorganized company. W. McCue is secretary and superintendent of production. He founded the original company in 1903.

The plant is said to be the only one in the state combining printing and lithography, steel and copper die engraving, and office-equipment service. The plant has been moved to the old Herald-Dispatch Building, which will bear the new name. The plant has forty employes.

#### Printed Advertising Has to Sell Ever-changing Markets

Printers have often been stumped for lack of a selling point to combat statements that "our products are well known to our field and different advertising is not needed." The fallacy of this view is described by the McGraw-Hill Publishing Company, producer of trade journals serving many industries, which finds that mailing-list changes show a change in the purchasing agents and other executives running from 35 per cent to 69 per cent in a year for various industries. Such large percentages indicate a constantly changing market, with new prospects who must be sold by magazine advertising and direct mail if sales volume is to be satisfactorily maintained.

#### Employment in Printing Plants Holds Steady for Month

Employment in the paper and printing industries is holding up quite well, according to Federal figures for November. The drop is one-tenth of 1 per cent, with 2.1 per cent wage reduction. The average drop for eightynine other industries is eight-tenths of 1 per cent, with an earnings loss of 3.3 per cent.

#### National Advertisers Report a Sales Gain of 23 Per Cent

Sales have increased 23 per cent for leading advertisers, Lee H. Bristol, retiring president, announced at the recent meeting of the Association of National Advertisers in Atlantic City. More than 35 per cent of the companies represented plan to increase their advertising in 1933, while an equal number will spend the same amount; 22 per cent expect to cut appropriations. Stuart Peabody, Borden Company, was elected president of the association.

#### New York's Printing Education Meeting to Be Held in June

The twelfth annual conference on printing education will be held in New York City on June 26, 27, 28. Headquarters will be the Hotel Dixie, although decision has not been made as to where sessions will be held. The theme will be "Appreciation of Printing," carried out by open forum, class teaching, and visits to various printing plants.

#### Judge Barnes to Decide in Wage Fight of Chicago Pressmen

Failure to reach a conciliation agreement on wages caused representatives of Chicago local, A. N. P. A., and Chicago Web Pressmen's Union No. 7 to advise Federal Judge John P. Barnes that his arbitration decision will be acceptable to both sides. Decision is expected to be handed down sometime during January on a new wage scale.

#### An All-Employe Sales Campaign Builds Orders for Printing

Because of the lessened sales return of individual salesmen, many companies have offset the lowered volume by encouraging employes in other departments to make sales or bring in prospects for the company.

A summary of the experiences and methods of eighty-seven companies in various fields is given in "Selling by Employes," published by the Metropolitan Life Insurance Company. The brochure includes reports by large firms and small, wholesale and retail, commodity, service, and other fields.

A feature of the report, from the printer's point of view, is the use made of printed matter in promoting such all-employe selling campaigns. Prospect cards, sales cards, instruction booklets, contest posters, circulars, car cards, window cards, and newspaper advertising all have a part in such stunts. Since this type of selling is essentially local (friends and neighbors), printed matter must be created in the district to have the right "homey" appeal.

The pamphlet also contains a list of articles which have appeared in various publications on all-employes safes plans. It might be well to obtain copies of the Metropolitan booklet for use as a sales help in suggesting this idea to customers and prospects. Such service justifies you in expecting the order for all printing in connection with the plan if used locally.

#### Chicago Union Asks Relief Cash to Maintain Its Unemployed

Chicago Typographical Union No. 16 is asking a loan of \$10,000 a week for one year from the Illinois Emergency Relief Fund in order to keep up the unemployment benefits paid to members. President William J. Hedger says that between August 1, 1930, and October 1, 1932, his union had paid \$954,775 to unemployed members. This fund is now exhausted.

#### Cleveland Printing Exhibits on Round of Public Buildings

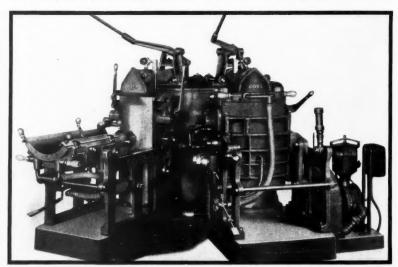
An exhibit of fine printing done in Cleveland, and prepared by the Cleveland Club of Printing House Craftsmen and the Graphic Arts Club, has attracted much attention in the Ohio city. It was put on display at the Main Public Library, moving December 15 to the Union Trust Building, and again the first of the year to the Cleveland Advertising Club.

## New Equipment for the Printer

Two additions to the stereotype equipment of newspaper and magazine plants announced are the Goss Vacuum Electrically Heated Casting Box and its companion piece, the Goss Double Knife Curved Shaver.

The Vacuum Electrically Heated Casting Box is designed to provide sharper detail in 6/1000 of an inch. The Vacuum Casting Box allows just 18/1000-inch for shaving. Tests are said to show that plates produced with these two machines have never varied more than 1/1000 of an inch at any time.

Stereos comparable with electrotypes are reported to have been produced on these ma-



The new Goss casting box shown in open and closed positions. Vacuum suction holds mats to accurate curvature of the box, providing perfect plates each time one is cast

printing plates, with elimination of high or low spots. Suction applied through small perforations on the movable member of the box holds the plate in contact with accurate curvature while the plate is being cast, drawing off trapped air and steam as well.

Electric heating elements are contained in both stationary and movable casting members. Temperature can thus be raised to eliminate defects and porosity arising from rapid cooling or chilling of the metal.

The Double Knife Curved Shaver is designed for use with the casting box on color or magazine plates. The first knife takes off 12/1000 of an inch and the second removes

chines. Full information may be had from the Goss Printing Machinery Company, in care of THE INLAND PRINTER.

IMPROVED LIGHTING is made possible by the new Sirian Ultra-Violet Lamps, which are said to provide beneficial ultra-violet rays, together with soft, pleasant lighting. Pressmen in a plant where tests were made reported that color matching was made easier by the almost daylight quality of the light. Typesetting-machine operators consider the lamps much easier on the eyes. Further information may be obtained from the Arcturus Radio Tube Company, care of The Inland Printer.

# **QUALITY**

#### Recalled from Exile

Through a period of declining prices the price factor has been dominant. Buyers were bargain-hungry and sellers have been compelled to meet their demands. This is a temporary condition which cannot last.

PRICE + QUALITY + SERVICE = VALUE. Price is only one of the factors and must be reduced to its proper place in the equation. The printer who has sacrificed a reputation for quality and service to meet a temporary price condition may find himself with no market at all.

One of our objectives through the period of reconstruction should be the rigid maintenance of standards of craftsmanship, and re-education of the buyer to an appreciation of the fact that the value of printing is to be measured not by how little it costs but by how well it does the thing it was designed to do.

This advertisement is one of a series dealing with current economic problems affecting the printing and publishing industry. We will gladly send on request a booklet containing reprints of the entire series.

### MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK

A NEW SPACEBAND created by Intertype for the teletypesetter unit has 21 per cent greater expansion than the regular band. The "Ideal" is claimed to be equally convenient for linecomposing machines, and an aid in reducing hand spacing. Intertype Gothic No. 13 is now complete in all sizes from eight to thirty-six

#### This paragraph set in Intertype 12 Point Gothic No. 13

points. Sizes from fourteen points up are combined with Cheltonian Bold Condensed. Forty-two and sixty-point bold extra condensed have been added to the Bodoni family, making this a more flexible face for newspapers. Several fonts of large advertising figures have also been considerably enlarged.

Intertype has also issued a new booklet on the new Model G 72-90 Channel Combination Mixer showing samples of work done on the machine. A copy and specimen sheet of new type faces may be had by writing Intertype Corporation in care of THE INLAND PRINTER.

EVEN LARGER FACES can now be had on the Two-in-One Linotype, which makes use of fifty-five channels for display and ninety for body matter. The new development may be had in the same Two-in-One models as previously announced, the Model 8 with three magazines, or Model 14 with three main and three wide auxiliary magazines. It has one ninetychannel distributer bar and channel entrance and one seventy-two-channel distributer har with a fifty-five-channel entrance. The new machine offers body, display, and banner lines with a few seconds of shifting magazines.

Here is a brief showing of 12 point Linotype Scotch No. 2 with Italic and SMALL CAPS. This face is now available in 8, 9, 10, 11 and 12 point.

Shown here are a few lines of 7 Point Linotype Old Style No. 1 with Antique No. 1. How is one to assess and evaluate a type face in terms of its esthetic de-

The lines presented here are set in 7 point Linotype No. 21B with *Italic* and SMALL CAPS. How is one to assess and

These lines are in 5 point Caslon No. 3 with Italic and SMALL Cars. This series is now available from 5 to and including 36 point. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlutively pleasant to their eyes?

And here is a brief showing of 5 point Linotype Old Style No. 1 with Italic and SMALL CARS. This series is now available from 5 to and including 18 point. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why

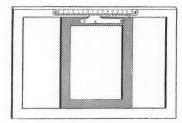
These lines suggest how the new 18 and 30 point superior figures in Linotype Garanond Bold and in Linotype Pabst Extra Bold may be used for price displays in advertising.

\$6.47 97c \$30.15 19c

A number of new sizes of popular linotype faces also have been added. Specimen sheets and full information on the new Two-in-One Linotype may be had by writing direct to the Mergenthaler Linotype Company, or address your request in care of THE INLAND PRINTER.

LOWER COST ON PLATES is promised by the makers of Tenak, a plate-mounting material which does not warp, shrink, or swell. It is coated with cement for mounting plates flush, thereby reducing the makeup and makeready charges. It avoids smashups from plates coming loose on the press. Mounting is done on hot and cold presses. The cut is pressed against the cement on the hot press and then set on cold press. While costing slightly more than wood, Tenak reduces costs in the pressroom, the makers report. Full information may be had from Tenak Products, Incorporated, in care of THE INLAND PRINTER

FORMS MAY BE SHIFTED on the press now without removing the chase from the bed by means of the Adjustable Printer's Chase recently patented by Robert J. Snedden. It consists of a chase within a chase which is locked securely in position, and which can be moved any desired distance across the chase, or up and down, depending on which of two models is used. Actual lockup is done within the inner



U. S. Pat. 1,885,958 Chase within a chase which cuts pressroom costs on smaller runs

chase, which moves by a rachet device to shift the form on the press for printing of another portion of the sheet. It eliminates electros and extra makeready on runs of checks, receipts, tags, and similar items which do not warrant such added cost. Full information may be obtained from Color-Type Novelty Company, in care of THE INLAND PRINTER.

THROW AWAY YOUR BALL of string and save time and money by use of the Hume-Grip Type Tie-Up, west coast printers advise. This new tape tie-up has tiny eccentric levers that fasten it into place instantly-and release it just as fast for corrections. It is said to cut time of tie-up of forms with string in half, being as fast as "slipping off" the string without the danger of pied forms. Further information and samples may be obtained from the inventor, George M. Hume, in care of THE INLAND PRINTER.

ROLLER REGRINDING and polishing in the printer's plant is made easy by the new electric grinders and fixtures added to the South Bend Lathe. Reconditioning may be done between press runs, keeping rollers in perfect condition and reducing the need to keep extra rollers on hand. The fixtures have been developed in coöperation with rubber companies and roller users, the makers report. More data on the roller-grinding lathe may be obtained from the Technical Service Department, South Bend Lathe Works, addressing your inquiry in care of THE INLAND PRINTER.

Four New Sans-Serif types are announced for 1933 use by the American Type Founders Company, together with Stymie bold italic. The new faces offer the printer's customers sanely modern typography, also newness and

18 Point Stymie Bold Italic

#### PRINT Brochures

18 Point Newport

## MIDSUMMER Rhapsody Heard

18 Point Thermo No. 106

#### MODERN BUILDING

18 Point Thermo No. 206

#### SPLENDID MUSIC

18 Point Thermo No. 306

#### NOVEL STYLE

attractiveness. Sample sheets may be had by writing American Type Founders Company direct or in care of THE INLAND PRINTER.

GUMMED LABELS as a money-making line for printers are featured in the Dennison book "Profits for You." Emphasis is laid on the use of gummed paper, printed on the gummed side, for window stickers and as eye-catchers on doors or glass showcases. This idea-booklet and the Dennison gummed-paper book may be obtained by writing Dennison Manufacturing Company, in care of THE INLAND PRINTER.

INCREASING POPULARITY of sans serifs has induced Monotype to add two new series-Monotype Sans Serif Medium Condensed No. 354, and the Monotype Sans Serif Extrabold Condensed No. 333. A condensed version of the sans serif light is in preparation. The new faces were designed by Sol Hess. Matrices for casting type for hand composition are available in fourteen to thirty-six points on the Monotype Type Caster, fourteen and eighteen points sizes on the Monotype-Thompson Type Caster, and all sizes from fourteen to seventy-

## **ABCDEFGHIJKLMNO** abcdefghijklmnopgrst

abcdefghijklmnopg

## ABCDEFGHIJKLM abcdefghijklmnopg

## bcdefghijklmn

Monotype Sans Serif Extrabold, No. 332

two points on the Monotype Giant Caster. Specimen sheets showing all sizes of the medium and extrabold faces may be obtained by addressing Lanston Monotype Machine Company direct, or in care THE INLAND PRINTER.

## THE INLAND PRINTER | WANT ADVERTISEMENTS

Published monthly by

#### THE INLAND PRINTER COMPANY

205 West Wacker Drive, Chicago, Illinois New York Advertising Office, 420 Lexington Avenue

Address All Communications to The Inland Printer 205 West Wacker Drive

Vol. 90

JANUARY, 1933

No. 4

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

THE INLAND PRINTER is a member of the Audit Bureau of Circulations; Associated Business Papers, Incorporated; National Editorial Association; Advertising Council of Chicago; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen; Business Editors' Association of Chicago.

#### SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions .- To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.-As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

Single copies of The Inland Printer may be obtained from newsdealers and typefounders throughout the United States, and subscriptions may be placed through the same agencies. Patrons will confer a favor by forwarding to us the names of responsible newsdealers who do not have The Inland Printer on sale.

#### FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England. RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

Penrose & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & Sons, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W. PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

#### ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. The Inland Printer reserves the right to reject any advertisement for cause.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

#### ADVERTISING-HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9501, Chicago.

#### BIDS WANTED

OFFICIAL NOTICE—In compliance with Section 22 (e) of the Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print the Sovereign Visitor, official monthly magazine, for a term of one year or more, not exceeding five years, and to deliver same at its office in Omaha, Nebraska, are hereby invited, to be submitted on or before April 15, 1933. Specifications and conditions will be furnished on application to the undersigned. Proposals will be considered at the first meeting of the Board of Directors, after April 18, 1933, it being understood that any or all proposals builted may be rejected. SOVEREIGN CAMP WOODMEN OF THE WORLD, De E. Bradshaw, President, John T. Yates, Secretary, Omaha, Nebraska.

FOR SALE—Mr. Job Printer, start making a specialty; everything necessary to start an envelope department in your plant: one No. 6 commercial envelope machine, one No. 634 with pictorial attachment, one die-press (also for labels and odd-size forms), one Harris press (blanker), all necessary cutting dies; bargain \$2500; would cost new around \$12,000. J 556.

AMERICAN PRINTERS' BENCH SAW, \$1.00 per week; a real time and money saver; it pays for itself. AMERICAN MANUFACTURING CONCERN, U. S. 131 at M. C. R. R. 4, Kalamazoo, Michigan.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 S. Dearborn Street, Chicago, Ill.

FOR SALE—Printing plant with Direct Mail equipment; complete; Long Island, 25 miles from New York City, population 20,000; wonderful oppor-tunity for right party. J 602.

FOR SALE—Rebuilt 4-3 Miehle; excellent machine in perfect condition. Address Box 1103, New London, Conn.

FOR SALE-44-inch Seybold "Twentieth Century" paper cutter. J 504.

#### HELP WANTED

#### Manager and Superintendent

INDIVIDUAL familiar with electrotyping processes; must have full knowledge of operating and management of business; applicant to recommend up-to-date equipment; financial responsibility relieved; salary and stock bonus to right party; opportunity; Twin Cities; references confidential. J 598.

#### INSTRUCTION

LEARN LINOTYPE—Two courses, correspondence and practical. Write for catalog, MILO BENNETT'S SCHOOL, Toledo, Ohio.

#### MISCELLANEOUS

CUTS anybody can make; simple, cheap process, \$1.25; specimens, particulars for stamp. JOHN C. DAY, Windfall, Indiana.

#### SITUATIONS WANTED

#### Bindery

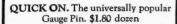
BINDERY MAN—A competent bookbinder, blank book, loose leaf and edition forwarder, finisher and stamper, Cleveland and Dexter folding machine man, desires position; references. J 508.

#### Composing Room

LINOTYPE MACHINIST OPERATOR wants situation; 20 years' experience; fast speed with clean proofs; thoroughly competent on all classes of work; also a practical printer and can help on floor if desired; married, steady and reliable; references from last employer; will accept any reasonable salary and go anywhere; can come at once. Write fully, G. B. CLARKSON, Pleasant Valley, Ohio.

LINOTYPE-INTERTYPE OPERATOR desires situation in any kind of office; nine years' experience book, job, circular, newspaper, trade plant; will go anywhere; give machines excellent care; any reasonable offer accepted; married, age 29; 2000 lines, clean proofs; can furnish A-1 Chicago or other references; can report at once. Wire or write. J 604.

Megill's Patent SPRING TONGUE GAUGE PINS Reg. U. S. Pat. Office



## Megill's Gauge Pins

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870 761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent **DOUBLE GRIP GAUGES** 



VISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

COMPOSING ROOM FOREMAN, 25 years' Chicago experience on publica-tions, catalogs, etc., handling about \$1,000,000 gross annually; a producer; run department systematically and economically; union or unorganized. J 600.

LINOTYPE STUDENT of U. T. A. system and style; clean proofs, at 3000 cms per hour; age 28, single; wages to equal expenses. P. M. HURST, 1251 Calvert, Detroit, Michigan.

MONOTYPE COMBINATION OPERATOR desires position; average 5,000 ems an hour; will answer all letters; union; married. J 605.

COMPOSITOR—Ten years' experience as all-around; seeks work in Michigan or Ohio. J 603.

THOROUGHLY SEASONED EXECUTIVE, 39 years of age, available as manager or superintendent; have wide experience in supervising the economical production of catalogs, booklets, direct-by-mail literature; thorough knowledge of estimating and costs; have produced much printing of the higher type; can bring to your plant practical knowledge of all printing problems and the ability to produce at a profit. J 542.

#### Managers and Superintendents

A PROFIT-MINDED printer-foreman, tasty compositor, make-up, lock-up, automatics, cylinders, jobbers, wants a job where he can make his permanent home; medium or small plant; can put brains, experience, confidence into his work; handle entire plant operation problems; make business produce more money; estimate, meet customers intelligently, handle and cut stock; go anywhere; middle age; "on the square." J 567.

GENERAL MANAGER, with four business successes to his credit, will consider change; plants doing \$75,000 to \$500,000. J 581.

EXPERIENCED SECRETARY of Printers' Board of Trade wishes new connection or will assist in organizing a new printers' organization. J 587.

#### Pressroom

PRESSROOM SUPERINTENDENT desires change; 22 years' practical experience on single and two-color cylinders and jobbers; thorough knowledge high-grade black and color work, books, magazines, catalogs, etc.; strict economical supervision; confidential. J 607.

PRESSMAN with administrative experience seeks position as foreman or press-man on cylinder, two-color Miehle, magazine rotaries, McKee presses or U. P. M. sheet feed; expert on Cross feeders and mixing of inks; married. J 599.

PHOTO-OFFSET OPERATOR, compositor, desires connection with printer considering installation of offset; age 30; married; reliable; references. J 606.

CYLINDER PRESSMAN, A-1 on all classes of work; 25 years' experience, 12 years as working foreman; reliable; wages reasonable. J 585.

#### Salesman

LEADING SALESMAN in Mid-south will take charge of sales of a good firm that is not broke; will increase your business or quit; age 35; experienced all kinds printing and lithographing; know the business inside out; let's make some

USINESS CAN NO LONGER RETREAT. It must attack. The printed message is Man Power. The United States Mail is its Transport • Clothe your regiment with



They will gain an audience and present your message profitably. Samples and printed specimens are at your service

WIGART PAPER COMPANY 723 South Wells Street, Chicago Telephone Wabash 2525 Raymond M. Duvall, Solicitor
Robert J. MacGregor, Solicitor
Lexington St., Baltimore, Md.
Robert J. MacGregor, Solicitor
Fidelity Bullding, Baltimore, Md.

## TRUSTEES' SALE

Of MODERN PRINTING PLANT

Equipment, Stock, Fixtures and Office Furniture of

#### THE READ-TAYLOR CO.

(Cest As Shown by Its Books, \$214,000) On the Premises

301-307 E. Lombard Street, Cor. South Street Baltimore, Md., Tuesday, January 10, 1933, at 10 o'clock A. M.

E. T. NEWELL & CO., Auctioneers 708-10 N. HOWARD STREET, BALTIMORE, MD.



HERE, at last, in a type-high stock machine, are figures of maximum size-big and bold-only available before in expensive, special machines.

CONSTRUCTION—Steel throughout; wearing parts of tool steel. Drop ciphers. Slide plungers. Same reliable construction as American models 30, 31, 63 and 64. SPEED—Unlimited; accuracyassured by patented Lock Pawl.

For sale at all Printer's Supply Houses

Manufactured by

American Numbering Machine Co. 224 Shepherd Avenue Brooklyn, New York

Branches: CHICAGO, LONDON, PARIS



#### Air-Conditioning and Humidifying Systems

B. OFFEN & CO., Transportaton Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

#### **Bronzing Machines**

THE BARMA High Speed Flat Bronzer operates with any press. Write KILBY P. SMITH, 516 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

#### Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

#### Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

#### Composing-Room Equipment for Sale

FONTS, molds, magazines, etc., bought and sold. Turn unused equipment into cash. MONTGOMERY & BACON, Towarda, Pa.

#### Composing-Room Equipment-Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

#### Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CORP., 56-72 Canal Street, Lyons, N. Y.

#### Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

#### Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

#### **Embossing Composition**

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 534 by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY,

#### **Envelope Presses**

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

#### Folding Machines-Automatic

RUSSELL ERNEST BAUM, 615 Chestnut St., Philadelphia, Pa.

#### Lithographers

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

#### Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio,

#### Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MA-CHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

#### Overlay Process for Halftones

FREE MANUAL "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

PATENTS—TRADEMARKS. All cases submitted given personal attention by members of the firm. LANCASTER, ALLWINE & ROMMEL, Patent Law Offices, Suite 435 at 815 15th St., N. W., Washington, D. C.

#### Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Ciero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, route cutters; a line of quality. Write or call.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

#### Price Lists and Systems for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklet.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

#### **Printing Presses**

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

#### Saw Trimmers

SPECIAL—SPECIAL. Saw Trimmers; buy now, start paying February 15th; lower prices; the easiest payment plan ever offered. JOHNSON ROLLER RACK COMPANY, Dept. R., Kalamazoo, Michigan.

#### Sheet Heating and Neutralizers

UTILITY HEATERS have outsold all other makes combined in the printing trade of New York City. Also oxidizers, neutralizers, and safety gas heaters and humidizers. UTILITY HEATER CO., 239 Centre St., New York.

PRINTERS SAVE MONEY—Heaters and neutralizers at lowest prices, automatic gas cut-offs for homemade heaters. STATIC ELIMINATOR BAR CO., 9514 Avenue K, Brooklyn, N. Y.

#### Steel Rule Cutting Dies

STEEL RULE CUTTING DIES made right by experts. CHAS. T. SPRING-MAN, 1025 Devonshire Road, Grosse Pointe Park, Michigan.

#### Tag Patching Machinery

TURN YOUR WASTE stock and odds and ends into money with a Makatag patch eyeletter. MAKATAG MFG. CO., Reading, Mass.

#### Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 12th and Bank Sts.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, S7 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1351 Stout St.; Los Angeless, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Omaha, 1114 Howard St.; State, 447 Fourth St.; Milwaukee, 607 N. Second St.; Omaha, 1144 Howard St.; Satelle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, producers of Futura, Bernhard Roman, Lucian, Bernhard Cursive, Bauer Bedoni, Beton, Weiss, Phyllis, Atrax, Borders and spacing material. Stocked with: Machine Composition Co., 470 Atlantic Ave.; Boston, Mass.; Emile Riehl & Sons, 18 North Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 East 22d Street, Cleveland, Ohio; Turner Type Founders Co., 533 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 West Congress St., Detroit, Mich., Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal.; Representatives without stock: Charnock Machine Co., Inc., 160-162 Ellicott St., Buffalo, N. Y.; The J. C. Niner Co., 26 South Gay St., Baltimore, Md.; James H. Holt, Inc., 261 Court St., Memphis, Tenn.; Missouri-Central Type Foundry, Wichita, Kansas; C. I. Johnson Mig. Co., 51 East Third St., St. Paul, Minn.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 216 East 45th St., New York City, Continental Typefounders of Chicago, 1138 Merchandise Mart. Headquarters for all European types, New England type and composing room equipment and supplies. Sales representatives in principal cities.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

#### Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

## ARDBOARD

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against fall-tasel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N.Y.

PRESSES for Lithographers, Printers, Tellus your requirements Folding Box Manufacturers, WE HAVE THE PRESS and Newspaper Publishers.

WALTER SCOTT & CO., Plainfield, New Jersey



The letter is from a manufacturer who introduced his products exclusively in The Inland Printer. He found that it paid.

The Inland Printer never indulges in orgies of frantic editorial praise of advertisers. Write-ups of new equipment are limited to economies and improvements made possible by such developments. That is all printers have time to read these days.

The Inland Printer approaches its fiftieth year firmly established as the leading journal of the printing industry. That leadership is held because it consistently champions the printer and, in doing so, best serves his co-workers, the suppliers of the presses, ink, type, and paper he uses.

Articles are never padded; authentic news of the industry is presented fully and concisely. The Inland Printer's editorial matter is carefully selected to help the printer operate economically, sell more, improve quality, and show a profit.

If your products fill these requirements, you can best tell the printing industry your story in its favorite medium—

# THE INLAND PRINTER

205 WEST WACKER DRIVE . CHICAGO





# to help you solve the Bond Paper question.

Compare it! tear it! test it! and you will specify it!

THE HOWARD PAPER COMPANY . . URBANA, OHIO

WARRIAGE BOWN
WATERMARKED
"The Nation's Business Paper"

Send me the New Howard Portfolio entitled "Nature Tells a Story". (Please attach coupon to your business letterhead.)

Name\_\_\_\_\_Firm\_\_\_

Address

City\_\_\_\_\_State\_\_\_\_

Please Mention THE INLAND PRINTER When Writing to Advertisers.



# TABBING, PADDING AND BOOK BINDING CEMENT

## knocks out wasteful expense!

- ★ Always ready for use
- ★ Non-Inflammable
- ★ Inexpensive to use
- ★ No offensive odor
- \* Supplied in colors
- ★ Covers more surface
  - A perfect product for books
- \* Must not be heated
- \* Requires no dispenser
- \* Thins down with water
- ★ Grows stronger with age
- ★ Flexibility with strength
- \* Easy Coating—fast drying
  - A perfect product for bookbinding

Super Nurex Is not Affected by Climatic Conditions

Protected by U. S. Letters Patents No. 1,341,782, dated June 1, 1920 No. 1,443,149, dated Jun. 23, 1923 No. 1,682,837, dated Sept. 4, 1928 (Other Patents Pending) Furnished in either 5 gal., I gal., quart or pint containers Protected by Canadian Patents No. 202,813, dated Aug. 10, 1920 No. 231,039, dated May 13, 1925 No. 248,915, dated April 21, 1925

WE GUARANTEE "If Super Nurex does not live up to every claim we make—if it does not completely satisfy you—send it back and the purchase price will be refunded without question or delay"

Bringer Stand House Law November 1 and 1 a



## The LEE HARDWARE CO.-SALINA, KANS. U.S.A

## Bigger Pay for Better Display

Guesswork won't improve your type display. You must know display principles. "Modern Type Display," by J. L. Frazier, editor of *The Inland Printer*, will guide you. It gives the basic principles—shows how they are applied to create forceful, attractive display—presents many examples of good and poor display. \$6.00 postpaid, slight cost for enlarging your paycheck.

#### **Special Offer**

MODERN TYPE DISPLAY . . . . \$6.00

TYPE LORE: J.L. Frazier's practical suggestions for using important type faces

Total price . . . . . . . . . . \$9.75

Both at a special combination price of And you save . . . . . . . . . . . . \$1.75

Now, before you forget, mail your combination order to

#### THE INLAND PRINTER

205 W. Wacker Drive + CHICAGO, ILLINOIS

# WHAT do users think of the

#### EARHART COLOR PLAN

Caslon Company, Toledo.—"Am so much impressed with its *Practical Value* that I am enclosing our purchase order for three more of them."

"Rein Printing Company, Houston.—
"The Only Reference We Use when in need of help in using colors."

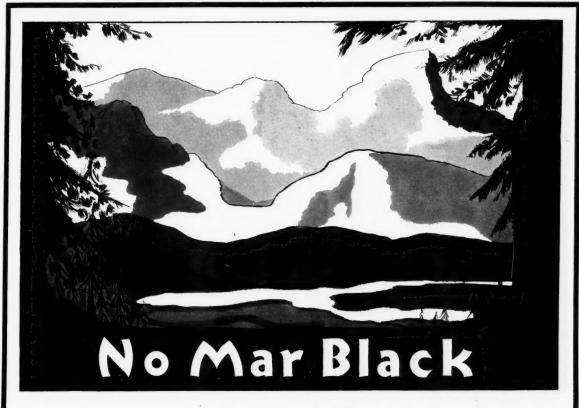
The Inland Press, Detroit.—"Recently we demonstrated the Effectiveness of This Planbefore one of our largest customers."

The Otterbein Press, Dayton.—"The Most Practical Scheme for securing effective color combinations that we have ever seen."

Buy now and save \$5.00 on the EARHART COLOR PLAN. Was \$12.50, NOW \$7.50. Profit by this low price on this authoritative color guide. Place your order today with

#### THE INLAND PRINTER

205 West Wacker Drive, Chicago, III.



Manufactured by

## THE AULT & WIBORG COMPANY

of CANADA, LIMITED

82-90 PETER STREET, TORONTO, CANADA

A. C. RANSOM, President

and also by

## A. C. RANSOM CORPORATION

Licensed Manufacturers

BATTLE CREEK, MICHIGAN

WE ARE NOT A SUBSIDIARY OF ANY CORPORATION

- Factories at -

TORONTO, CANADA

WINNIPEG, MANITOBA

MONTREAL, QUEBEC

VANCOUVER, B. C.

BATTLE CREEK, MICHIGAN





## ADVERTISING

INSTRUMENT OF AMERICAN PROGRESS



## NUMBER 11 FOOD

Advertising continues to raise the standards of American living—in food as in other essentials of social progress.

That first abundant Thanksgiving Dinner of the Pilgrim Fathers was a brief foretaste, in the midst of hardship and privation, of the endless variety of America's national menu. By the power of advertising, delicacies from all parts of the nation—fruits from Florida and California, fish from the eastern seaboard, meat, corn and wheat from the middle western plains—have been made available to every state in the Union. Science has uncovered new ways to preserve and pack food, but advertising has unlocked the doors of distribution bringing America's great food resources within easy reach of every home.



Prepared by men especially chosen for their wide knowledge and experience in their particular fields, authorized and published by the U.T.A., each book covers its subject comprehensively, clearly and authoritatively. All are well printed and substantially bound.

Let us give you complete information on the books which interest you. Mail the coupon today.

UNITED TYPOTHETAE OF AMERICA Tower Building, Washington, D. C.						
Please let me have Typothetae books:	full info	ormation of	on the	following		
NamePosition						
FirmAddress_			-			

THE STANDARD BOOK ON

BOSTON WIRE STITCHER CO.

## Announcement

On December 1, 1932, the Boston Wire Stitcher Co. concluded arrangements for the manufacture of all Bliss-Latham Corp. products at its Greenwich, R. I., plant.

The box and container stitchers of the

BLISS-LATHAM CORPORATION
and of the

BOSTON WIRE STITCHER CO.

will be sold and serviced exclusively through the

DEXTER FOLDER CO.

0

The book stitchers bearing the trade name of the

BOSTON WIRE STITCHER CO.

will now be sold and serviced through the

DEXTER FOLDER CO.

and the

AMERICAN TYPE FOUNDERS CO.



#### FOR 7 YEARS THE WORLD'S GREATEST MARKETS

EIPZIG—long known as the book center of the worldis doubly important during the next Spring Fair opening March 5th; 164 firms exhibit machinery and opening March 5th; 164 tirms exhibit machinery and equipment for book-printing, book-binding, paper-making and the graphic arts. 429 firms show paper and paper goods, stationery and advertising wrappers.

Through this intense competition for the buyer's favor, you enjoy all the advantages of first showings, the newest developments in all standard lines, a stream of profitable novelties—and the most favorable prices in the world today.

In addition—out of a special fund, which is in no way a hidden sales tax—you earn a refund up to 100 per cent of your round-trip transportation costs. This offer was so popular in 1932, that it is now repeated for the 1933 Spring Fair. To secure your rebates, you must register with our New York Office before sailing—write for details, and for further information as to how the Leipig Trade Fair applies to YOUR business.

Leipzig Trade Fair, Inc., 10 E. 40th St., New York City



## nnouncing a new policy

OF INTEREST TO The JEAN BERTE PROC-ESS of Water Colour **QUALITY PRINTERS** 

Printing — outstanding development of the Graphic Arts during the past generation — is now available to quality printers WITHOUT PAYMENT OF LICENSE FEES OR ROYALTIES. Forfurther details, 'phone, wire or write

JEAN BERTE DIVISION

WALLACE & TIERNAN PRODUCTS, INC. BELLEVILLE, N. J.

Telephone: BRANCH BROOK 3-6000



Any number of colors on one or both sides of paper, Fastest Flat Bed and Platen Press made. 7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound. Attachments for perforating, punching, tag reinforcing, eyeletting, numbering, etc.

Once through the press completes the job.

#### New Era Mfg. Company

375 Eleventh Avenue

Paterson, New Jersey

#### IRON NEWSPAPER BASES



CORED OF solid. All standardand special sizes and heights. Accurately machined to exact size.

A

Т

E

R

C

0

L

0

U

R

MORGANS & WILCOX MANUFACTURING CO. MIDDLETOWN, N. Y.

#### START THE NEW YEAR RIGHT

-MAKE-

#### STEREOTYPE MATS

of your standing forms-Duplicate cuts and forms-Run more than one up, as hundreds of printers and publishers are now doing with the RELIABLE DRY MAT MOLDING PRESS.

Mats are easily filed

CONDITIONED MATS . MAT STORAGE BOXES . Send for Circulars

#### PRINTERS MAT PAPER SUPPLY CO.

3628-30 LINCOLN AVENUE, CHICAGO, ILLINOIS

## Now Available~

25×38 MIEHLE UNIT, consisting of:

Miehle 4-roller press, Dexter Swing-back Suction Feeder, extension delivery, DC electrical equipment, heater, etc. Serial No. 15183. This machine in excellent condition. Being sacrificed at \$3250. f. o. b. Detroit.

Also-44" Seybold Cutter, Model E Cleve. Folder, Rouse Band Saw at correspondingly low prices.

THE TURNER TYPE FOUNDERS CO. CLEVELAND 1719 E. 22nd St. Prospect 1810 FIRST SEE IF Rebuilt HOOD FALCO Machinery IT



Real bargains in equipment of latest type, comparable with new. Get our prices on the following:

CYLINDER PRESSES Single & two-color Michles Michle perfectors 56"-65" Babecek & Premier flat beds [Michle automatic unit with swing back feeder] Babcock & Premier hat beds
[Mielie automatie unit with
swing back feeder]
AUTOMATICS & JOBBERS
Mielie verticals

AUTOMATICS & JOBBERS
44" Seybold

Kellys Miller simplex Kluge units Platen presses, all sizes

CREASERS CUTTERS & CREASER:
28x41" John Thomson
No. 7 Hoe Drum Cylinder
MISCELLANEOUS
Folders
Stitchers
Composing room equipment
Warnock base and hooks

#### **HOOD-FALCO CORPORATION** Chicago Office Sat Special Control of Contro

E

A

N

B

E

R

T

E

OFFSET JOBBER

Simple - Fast - Automatic A PRECISION LITHOGRAPH PRESS

MODERATELY PRICED

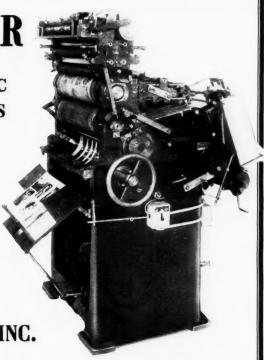
**Built in Two Sizes** 13x19 and 18x23

American Made by

WEBENDORFER-WILLS CO., INC.

No. 315

MOUNT VERNON, N. Y., U.S.A.



If you specialize



For a great many years Vandercook has been building proof presses for those affiliated with the printing trade, both large and small. Twenty-four models and sizes of hand and power-driven proof presses give a variety that satisfies any requirement or a desire to keep the investment moderate.

Mail coupon and check presses most interested in

### NDERCO

The original modern

- ☐ Photo-Engravers' Proof Presses
- ☐ Electrotypers' Test Presses

VANDERCOOK & SONS, INC.

CHICAGO, ILL

904 North Kilpatrick Ave.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## **U.P.M.-KIDDER**

Factory and Offices at Dover, N. H. CANADIAN OFFICE AT TORONTO



## PRESS CO., Inc.

CHRYSLER BUILDING, NEW YORK FISHER BUILDING, CHICAGO

# 80% to 90% of All Bronzing Was Done on U.P.M. Bronzers

That fact, however, did not deter us from seeking to achieve more and better bronzing. The GOLDEN ARROW STRAIGHT LINE BRONZER is the result. The strongest statement that can be made in its favor is that it exceeds and excels any previous bronzing machine we have ever made—in quality of work, economy of operation, and rate of production. We believe it will lead to further increased use of Bronzing. Send for our new descriptive circular.

# Famous U.P.M.: KIDDER Products

Kidder All-Size Adjustable Rotaries print from web, deliver flat sheets. One to six colors, face and reverse. Kidder Web Presses. 44,000 ft. per hour or 132,000 4-color bread wrappers. One to four colors. Any paper stock. Automatic Bed and Platen Presses. Tickets, labels, laundry lists, printed supplies, boxes, cartons, etc.

U.P.M.-Kidder Two-Sheet Rotary Press. Magazines, catalog work, etc., at 5,000 to 6,000 sheets per hour. Golden-Arrow Straight-Line Bronzer. Continuous gripper control — for high speed and flat bed presses. Chapman Electric Neutralizer. Entirely removes static electricity. On upwards of 8,000 printing presses.

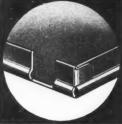
THE FOREMOST DESIGNERS AND BUILDERS OF SPECIAL PRESSES

## GALLEYS FOR LIFE-LONG SERVICE

Hamilton Rust-Proof Galleys give satisfactory service, year in and year out, long after the original cost is forgotten. They are a real necessity in a modern printshop and save their cost many times in the greater efficiency possible through their systematic use.



Hamilton Rust-Proof Galleys are die-formed from a single piece of high-grade steel, and are then cadmium plated to give many years of rustless service.



Single Wall Storage

The Single Wall Storage Galley is made with the same care as the Double Wall Precision Galley, but is sold at a lower price and provides a very practical and economical method of page storage.

The Double Wall Precision Galley is made extra strong and will give extra service year after year.

Manufactured by

## HAMILTON MFG. CO.

TWO RIVERS, WISCONSIN



Double Wall Precision

Eastern Office: Rahway, N. J. Pacific Coast Branch: 4440 E. 49th St., Los Angeles Hamilton Goods Are Sold by All Prominent Typefounders and Dealers Everywhere



#### SPOIL SHEETS are EXPENSIVE

The Cambridge Printers Moisture Indicator gives you a quick, positive check of the balance between moisture content of your paper and the air of the shop before you run. Just insert the 18-inch blade between middle sheets either in a pile or hanging in a seasoner. One pointer on the dial indicates the moisture in the paper, the other the humidity of the room air. Checking by instrument costs far less than spoil sheets. Cambridge Instrument Company, Inc., 3732 Grand Central Terminal, New York.

# CAMBRIDGE PRINTERS MOISTURE INDICATOR

SEND for complete details of this instrument. It will save you money in avoiding spoiled paper and enable you to be sure of better register.



# A Real SAW TRIMMER



at a NEW LOW

PRICE!

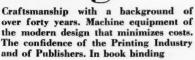
THE season's surprise for the printing trade. A new machine to do the old jobs. Drills and cuts mortises, inside and out; cuts and trims rules, leads and slugs; undercuts electrotypes. Precision table with mitering device, pica gauge, and the best vise ever developed for the printer. Rotary trimmer. Everything accurately balanced and fully adjustable. Requires ½ H.P. Motor. Machine is fast, accurate and inexpensive. Three models: \$90.00-\$98.50-\$130.00.

Write for Catalog

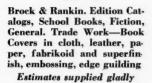
SYPHER-ARCON CO., Toledo, O.



## In Book Binding







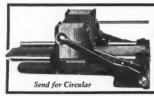
## Brock & Rankin

EDITION BOOK BINDERS ESTABLISHED 1899

619 SOUTH LA SALLE STREET CHICAGO, ILLINOIS

Commercial Book Binding at Its Best





#### **ANDERSON BANDING PRESS**

Locks automatically—Instantly adjusted to any size to 12".

C. F. Anderson & Co. Folding Machines • Upright Trucks
3231 Calumet Ave., Chicago



#### HUNDREDS

of subjects are shown in our proof catalog of cuts. A request on your business letterhead will fetch

a copy.

Address Dept. C, HUX ELEVEN W. 42nd ST.
NEW YORK CITY

#### The HOLLINGSWORTH & WHITNEY line of **BUSINESS PAPERS**

NATIONALLY DISTRIBUTED

Ask Your Paper Dealer For Samples



#### There Are Few Things That Count Like THE REDINGTON

Counters for all kinds of Press Room Equip F. B. REDINGTON COMPANY 109 South Sangamon Street Chicago, Ill. HE NEW HOE SHEET-FED ROTARY TYPOGRAPHIC PRESS GIVES MORE and BETTER PRODUCTION Irving Trust Company, Receiver in Equity for

THE CHALLENGE MACHINERY CO.

GRAND HAVEN, MICHIGAN

Diamond Power and Advance Lever Paper Cutters

Proof Presses • Paper Drills • Hi-Speed Quoins

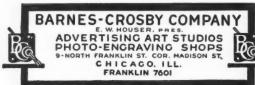
Galleys . Safety Devices . Etc.

\* \* Write Today for Illustrated Circulars \* \*

R. HOE & CO., Inc. 138th STREET and EAST RIVER, NEW YORK, N. Y.



THE BEST BOND AND LEDGER PAPERS ARE MADE FROM RAGS ... IDENTIF RAG-CONTENT QUALITY BY THE NEENAH OWL WATERMARK





#### NGDAHL BINDERY

**Edition Book Binders** 

Books Bound by Us Are Bound to Satisfy" 1056 WEST VAN BUREN STREET CHICAGO, ILLINOIS Telephone Monroe 6062

WETTER

#### Numbering Machine

Will work on the Kelly small cylinder, Miehle Vertical or ANY press at ANY speed.

SOLD BY ALL DEALERS

#### HAND ENGRAVED RUBBER PLATES

have passed the experimental stage. They are unexcelled for Display Cards, Posters, and on any job where plates are to be used. No Patented Process is involved. For use with either oil or water color inks. Start 1932 right—get in touch with us at once.

Process Rubber Plate Co., 610 W. Van Buren St., Chicago, III.



#### THE BEST QUOIN For Every Purpose

Over 13,000,000 Sold

Samuel Stephens and Wickersham **Quoin Company** 

174 Fort-Hill Square, Boston, Mass., U. S. A



#### VELLUMS and FABRICS

For Commercial Printers

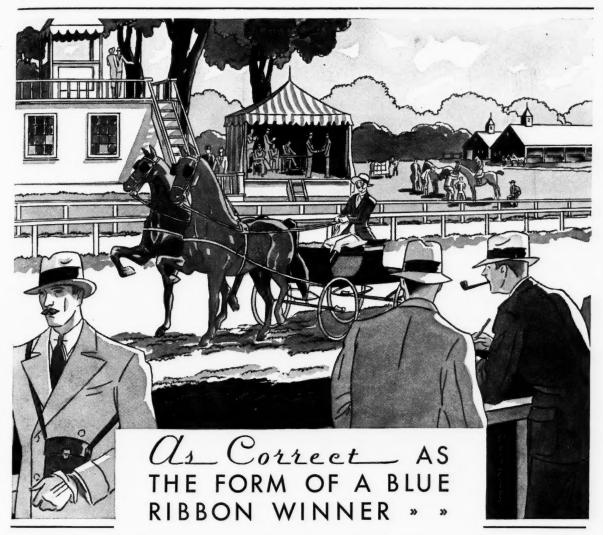
Lithographers, Engravers, Novelty Manufacturers, Blue Printers Send for samples and prices in sheets or rolls

Manufactured by

WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

Magazine and color presses . . heavy-duty newspaper presses . . Cox-O-Type presses . . stereotype machinery

THE GOSS PRINTING PRESS COMPANY



I may take an expert horseman to determine blue ribbon form, but anyone can tell a thoroughbred by his very appearance and proud bearing. So it is with a letter on *Correct Bond*. For *Correct Bond's* unmistakable thoroughbred appearance and proud bearing give to letters and printed messages an importance and correctness formerly associated only with costly papers. Choose *Correct Bond* with absolute confidence—in white and four distinctive colors.

You're Correct and you're Thrifty when you use Correct Bond

THE AETNA PAPER COMPANY » » DAYTON, OHIO



## THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

J. L. FRAZIER, Manager

Western Advertising **ELDON H. GLEASON** 205 West Wacker Drive Chicago, Illinois

Eastern Advertising WILLIAM R. JOYCE 420 Lexington Avenue New York City

#### INDEX TO ADVERTISERS

for January, 1933

P	AGE
Aetna Paper Co	. 72 5 86
Badger Paper Mills Barnes-Crosby Co. Bauer Type Foundry Beckett Paper Co. Blomgren Bros. & Co. Brock & Rankin. Brown Company	16 86 8 4 85 85
Cambridge Instrument Co	85 86 12 14
Dexter Folder Co	86
General Electric Co	6 13
Goss Printing Press Co	86

We announce a new system of Plate Gothics that will save up to 40% in card and letterhead composition. The first series will approximate heavy Copper Plate Gothic and can also be used with 342-J. If interested write us.

· Bread and Butter Type at Pre-War Prices

STERLING TYPE FOUNDRY VERMONTVILLE, MICHIGAN, U. S. A.

	PAG
Hamilton Mfg. Co	. 8
Hoe, R., & Co	
Hollingsworth & Whitney Co	
Hood-Falco Corp	. 8
Howard Paper Co	. 7
Hux Cuts	. 80
International Printing Ink Corp. International Trade Composition Association	cove
Jennison-Wright Co	
Lanston Monotype Machine Co.	. 11
Lee Hardware Co	. 76
Leipzig Trade Fairs	. 82
Ludlow Typograph Co	. 1
Megill, Edw. L., Co	. 71
Meisel Press Mfg. Co	. 18
Mergenthaler Linotype Co	
Morgans & Wilcox Mfg. Co	. 82
Neenah Paper Co	. 86

# Practical

PRINTING

and the

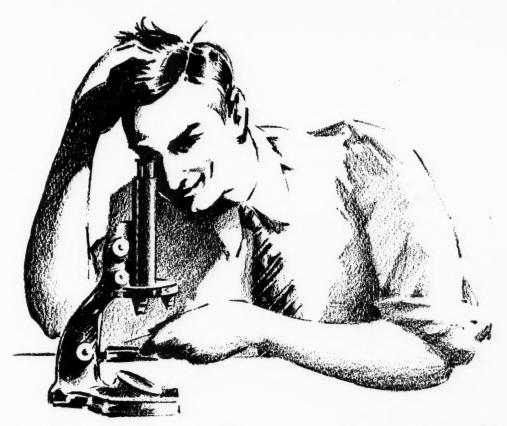
**ALLIED TRADES** 

Send for this catalog today IT IS FREE

THE INLAND PRINTER CO. 205 WEST WACKER DRIVE CHICAGO, ILL.

PA	GE
New Era Mfg. Co	82
Northwest Paper Co	3
Printers Mat Paper Supply Co	82
Process Rubber Plate Co	86
Read & Taylor Co	72
Redington, F. B., Co	86
Richards, J. A., Co	86
Scott, Walter, & Co	73
Stand Pat Easel Co	73
Stephens & Wickersham Quoin Co.	86
Sterling Type Foundry	88
Swigart Paper Co	72
Sypher-Arcon Co	85
Turner Type Founders Co	82
U. P. MKidder Press Co	84
United Typothetae of America	80
Vandercook & Sons	83
Wallace & Tiernan Products	82
Want Advertisements	71
Warren, S. D., Co	15
Webendorfer-Wills Co	83
	86
West Virginia Pulp & Paper Co. 78-	79
0	86
Williams, Brown & Earle	86





# 1/1,000th of an inch!

In the production of high quality black or color process printing, the compression force is greater on the solids. They partly suspend the weight of the cylinder which makes possible the kiss impression so necessary to perfect presswork on highlights and vignettes.

Cromwell Tympan Paper, like hardened steel, quickly demonstrates its superiority by retaining its uniform thickness throughout the run, 1/1000th of an inch being the maximum compression on any run.





Prices and details on request



PREPARED Paper

## Try a Tympan Sheet at Our Expense

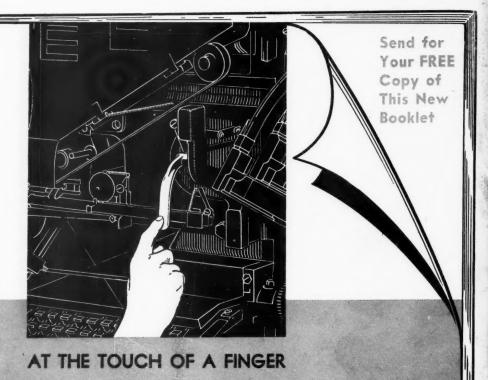
Give us the size and make of your press and let us send you for trial, gratis, a sheet of genuine Cromwell Tympan paper.

It is cut and scored exact size for the presses named below:

MIEHLE KELLY HARRIS MILLER SIMPLEX BABCOCK

THE CROMWELL PAPER COMPANY

4809 Whipple Street CHICAGO, ILL.



# 3 kinds of work from Intertype

. INTERTYPE CORPORATION, BROOKLYN, NEW YORK
CHICAGO • NEW ORLEANS • SAN FRANCISCO • LOS ANGELES • BOSTON

